

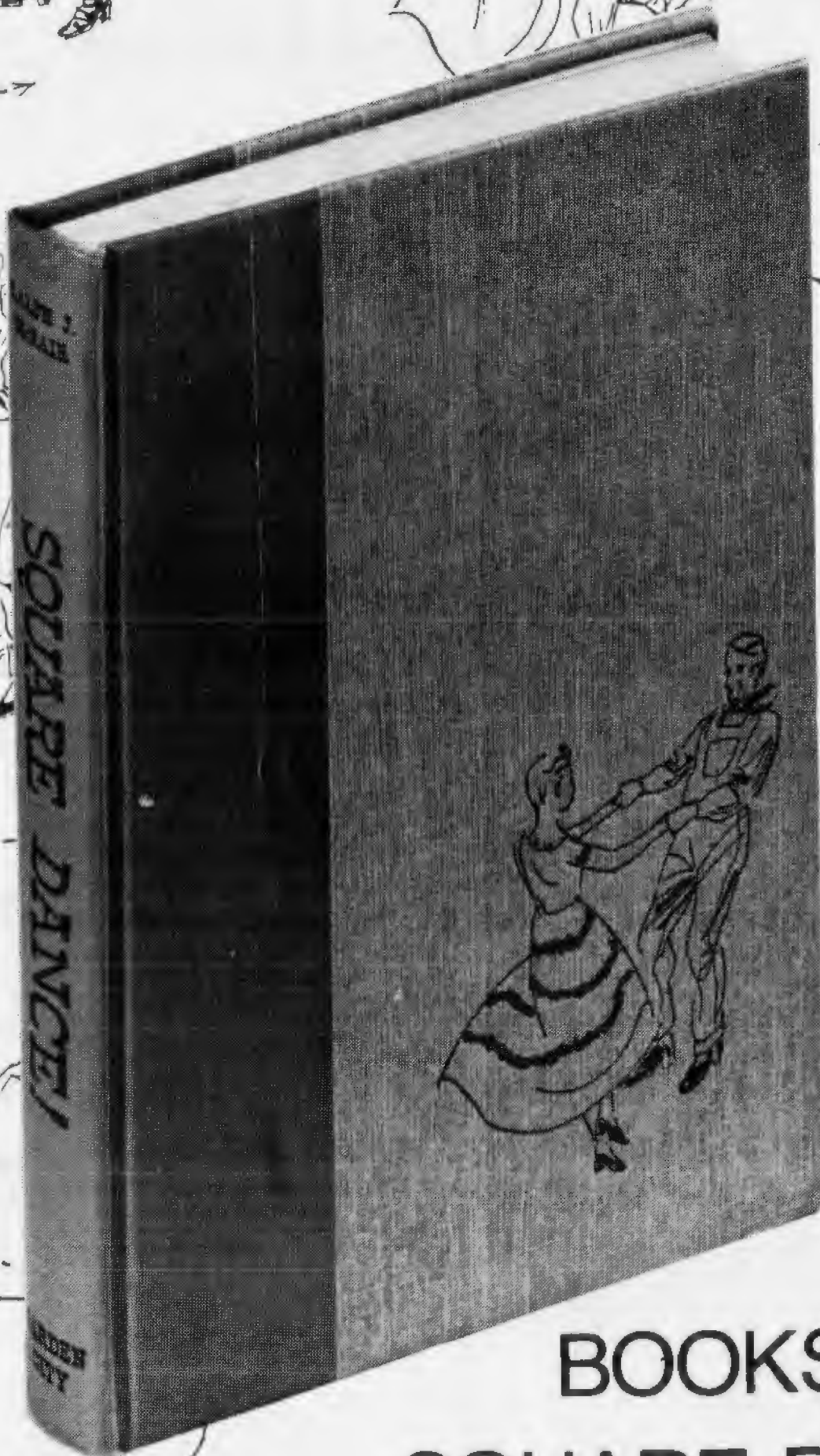
SQUARE DANCING



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MARCH, 1984

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BOOKS on
SQUARE DANCING
(page 34)

official magazine of The *Sets in Order* AMERICAN SQUARE DANCE SOCIETY



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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Congratulations on your 35th Anniversary. We wouldn't miss a single issue. Read the magazine from front cover to back. Was delighted to see a new item, "Refreshment Time." Looking forward to more.

Roberta and Dan Eck
Washington, Indiana

Dear Editor:

Even though you've heard it many times, your magazine continues to be an important part of our square/round dance life, particularly over here in these remote locations. It really helps keep us in touch. As leaders, as well as dancers, your articles are just what we need to keep our brains "ticking." Many thanks.

Phil and Royna Thomas
Dhahran, Saudi Arabia

Dear Editor:

We are disgusted with computer squares. Hardly ever do you get to dance with your friends. Usually you find yourself with someone who is rough, doesn't know what it is all about or someone who looks at the floor if the square breaks down. We are in the A-1 and A-2 level and prefer square dancing with our friends like we did years ago.

Mrs. Walter Viers
Cape Coral, Florida

Dear Editor:

Following your publication in July, 1983, of an article about square dancing in East Germany, a special thanks to two individuals who responded with literature and sheet music - George Pascone of Massachusetts and "Jonesy" Jones of California. All the material has been routed through proper channels into the GDR.

Hanns-Dieter Keh
Munich, Germany

Dear Editor:

The Capitol Region Association of Senior Square Dancers of Connecticut helps all causes for the good of square dancing. We backed HR-1706 and S-1448. We donate to the Rose Bowl Parade Float every year and spent three hours decorating it this past December. We are lifetime members of The New England Square Dance Foundation.

Please see **LETTERS**, page 71

SQUARE DANCING

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OF

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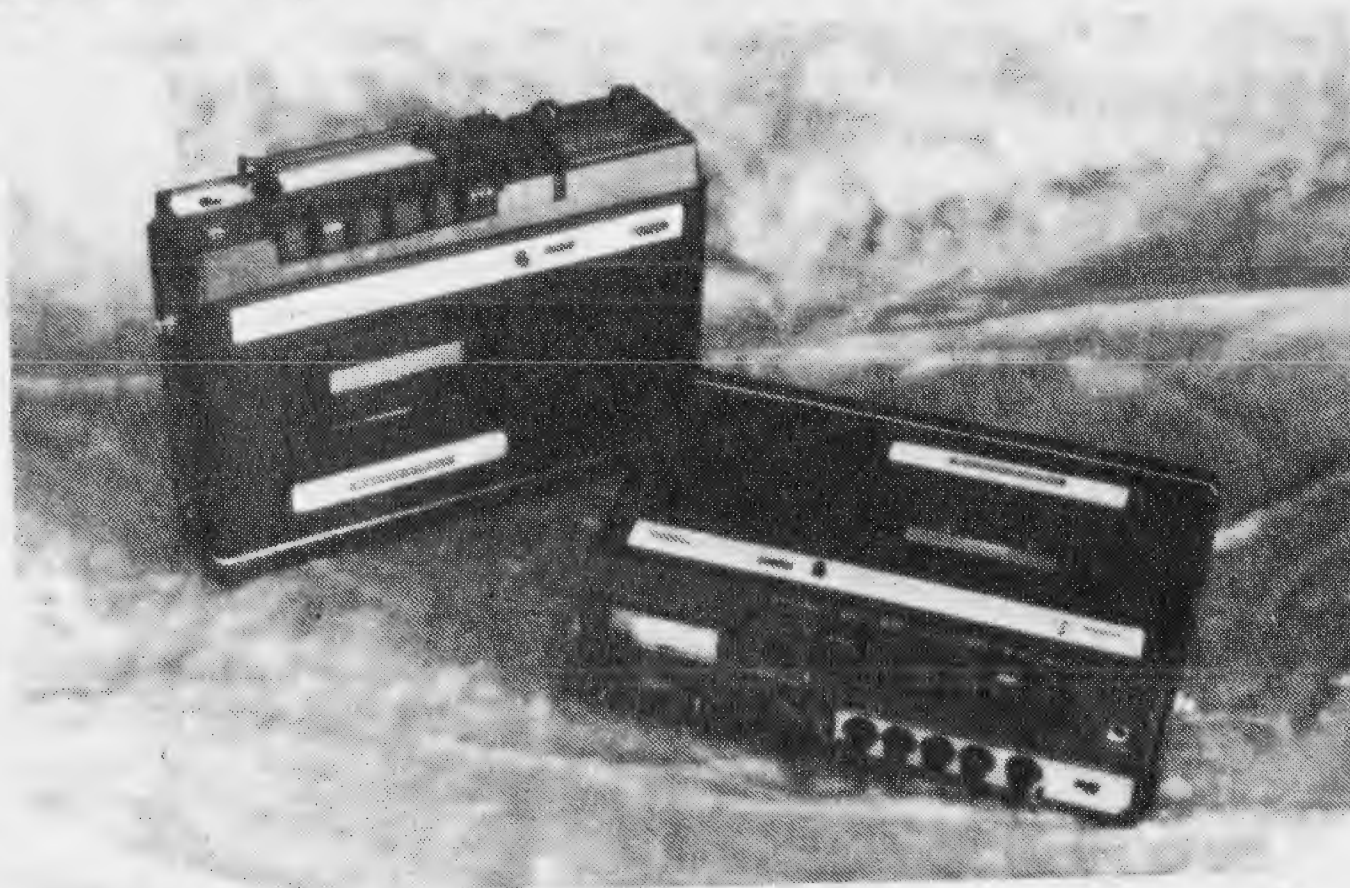
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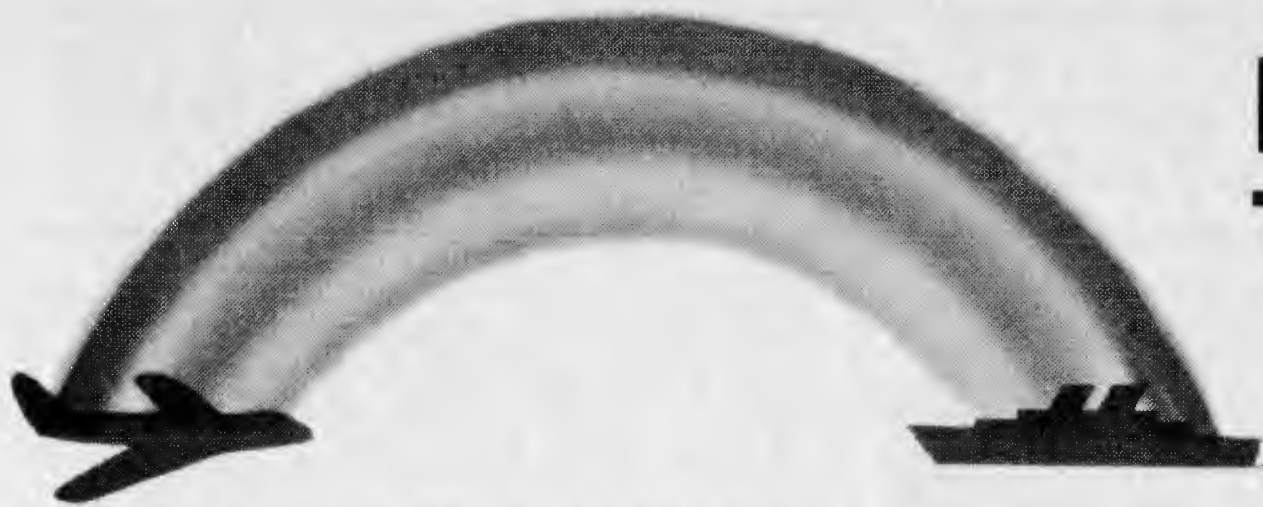


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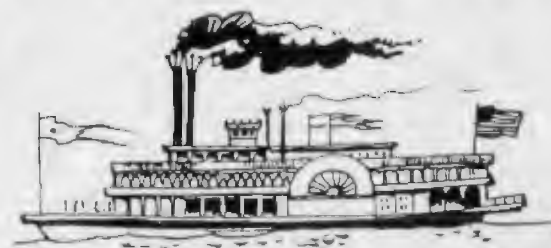
2. **ALASKA CRUISE** — 7 nights on the luxurious New Amsterdam Departing from Vancouver, B.C., September 11, with Buddy and Debra Weaver as your square dance leaders. Inside passage includes Ketchikan, Juneau, (cruising) Glacier Bay and Sitka. Amazing price from \$1032.



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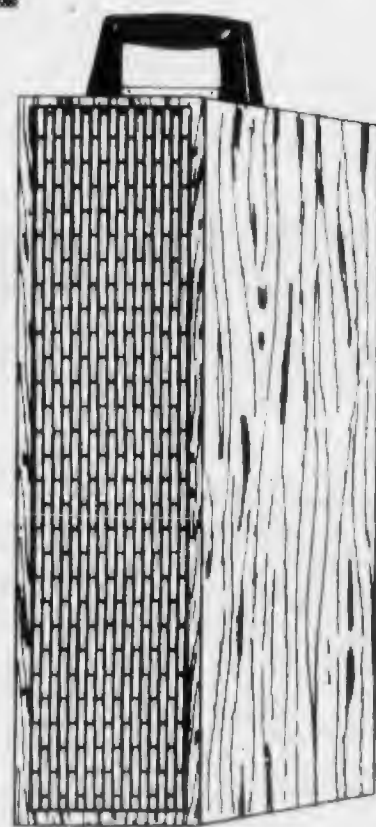
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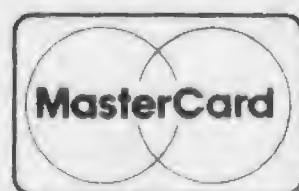
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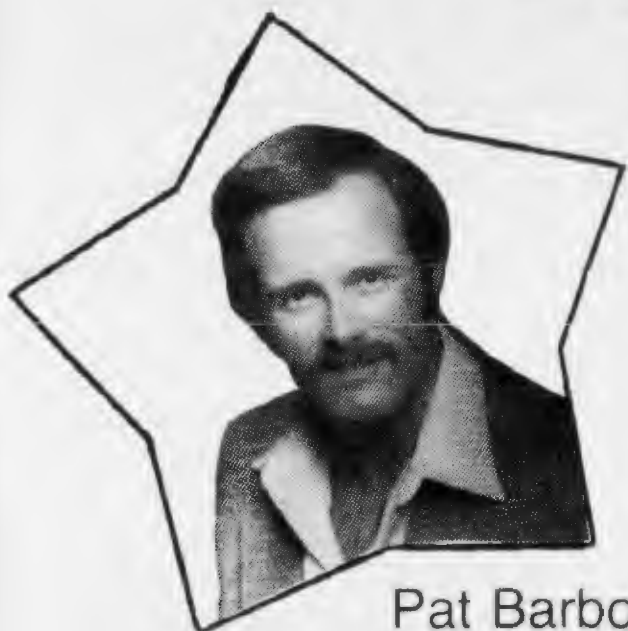
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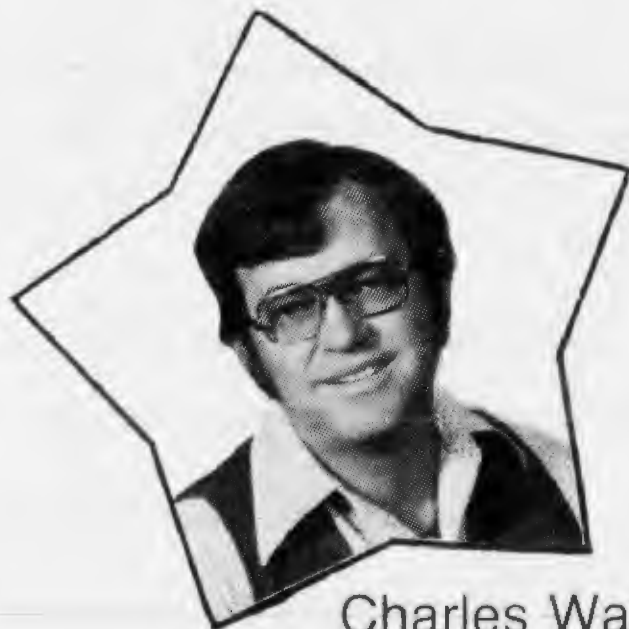
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Bronc Wise



Charles Watson



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Ronnie Woods

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July 1-7
July 8-14
July 15-21

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Wade Driver
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Charles Watson

July 22-28
July 29-Aug. 4
Aug. 5-11
Aug. 12-18

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March, 1984

IT'S JUST ABOUT that time of year when the square dance population peaks. With still a month or two to go for classes that started last September, most new dancers are still an integral part of the activity. Now is the time when callers and club members start the "big sell" encouraging newcomers to start thinking toward the time when they will be invited into the clubs.

It is at this point we applaud those groups who find a "home" for every dancer who has stayed throughout the entire course of lessons. This may mean the organization of a *holding club* or group that makes the transfer from class to club a smooth one, introducing those movements, quarterlies and others, which the class members may have missed or not quite mastered.

This is also the time when many civic groups, television stations and others start planning "specials," pageants or shows in which they would like to include square dancers. Always flattered with an opportunity to display their activity, callers and dancers alike, are sometimes so eager to jump at the invitation that they overlook the importance of finding out beforehand, what exactly to do.

Occasionally square dancers are brought into a T.V. production because they lend color, action and music and they come with a low price tag. If allowed to do their thing, they can be an invaluable asset to the show while at the same time presenting a positive, upbeat sample of square dancing that will impress the audiences.

From a number of individuals who have accepted the challenge and appeared on a football field before a live audience or in a

television special, or on the stage of a local theater, only to be crammed into a 30-second time slot with no opportunity for rehearsal and no chance to check out the sound, here are some helpful suggestions:

(1) Don't jump at an invitation to appear anywhere until you have all the details.

(2) If the show is to have a sponsor, find out if the sponsor's product is one that square dancers would want to be associated with.

(3) Check the surface you will be dancing on. Will you have time to rehearse? Will the caller be able to monitor the sound and will the dancers be able to hear and understand the calls *and* the music?

Make up your own list of things that are important. How much time will you have in front of the cameras or in front of an audience? It never hurts to say no if you feel that square dancing may be misrepresented or the dancers embarrassed. Check with the MC or whoever will be making the introductions to make certain the individual has the facts straight. Consent to participate only if you feel that square dancing and square dancers will benefit. But, if things change as time for the performance draws nearer and your assurance of a smooth performance for square dancing is not as you originally understood it, don't hesitate to pull up stakes and pull out. If money is involved, remember, for a few dollars you could be jeopardizing much of the activity's future. It pays to think about it.

OLYMPICS FLASH — Square dancing is to have a feature spot in the opening ceremonies of the XXIIIrd OLYMPIAD on July 28, 1984. More news next month.

It's In The Book

A RECENT LETTER from Dick Bayer in Fenton, Michigan, contained a quote from a soft cover handbook, written by an A. C. Wirth in 1902. Wirth, a member of the National Association of Teachers of Dancing in the United States and Canada, called his book, *The Modern Quadrille Call Book and Dancing Master*. Dick Bayer thought others might be interested in the following.

"Dancing quadrilles without a prompter or caller is *the only correct style* of dancing and will, in the near future, be the only way that society will entertain them. There are only four standard quadrilles, the figures of which will be found in this book as easy to understand as words and diagrams can explain them. *The bane of dancing* is calling. The figures of quadrilles have been *preyed upon* to such an extent by the so-called callers, that persons dancing the quadrille know not *what absurd, improper, impolite figures* they may be called upon to perform."

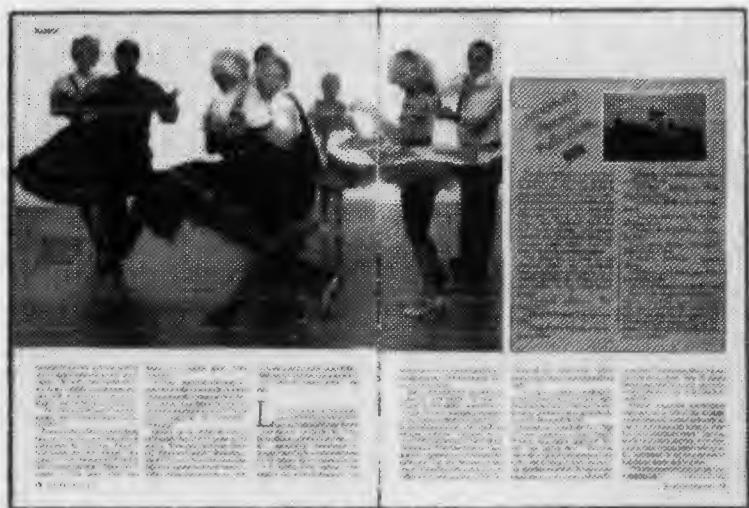
Evidently, author Wirth had some sad run-ins with callers of that day. It would be interesting if he could pop up in our midst and see square dancing as it is in 1984.

The old books on the various styles and types of American dancing contain colorful and sometimes humorous bits of history. Many of them are discerning in their comments and some of what was written 150 years ago or more still provides good advice today.

In The Mail

AS YOU WILL NOTE in articles on the following pages, we've had a busy few months with new books, records and magazine articles, all of which seem to indicate a steady trend in the world of square dancing.

We're always particularly interested when the nonsquare dance press singles out the activity for one of its features. The latest on these is a recent issue of *50 plus* – *the magazine for your best years*. The cover copy says "Get up and dance! Where else can you find: Romance, Music, Excitement and Exercise?"



Happy dancers of "50 plus"

The inside pages contain some interesting facts and figures on the activity, plus a two-page color spread of happy dancers.

☆☆☆

Bob Ruff, this past year, has come up with the first of a new series of square dance party LP's. They are geared to an important, but almost overlooked, segment of the activity —

the new dancer. The eight bands contain special singing calls with limited basics to such tunes as *Hey Lei Lee Lei Lee*, *Gentle on My*



Square Dance Party #1

Caller: Bob Ruff

Music: the Wagon Masters

Mind, and *Bad, Bad Leroy Brown*. We mention this not only to pat Bob Ruff and his Wagon Wheel Records on the back for a job well done, but to point out to callers and recording companies alike the importance of providing encouragement for those occasional dancers and others who need good practice material during their learning period.



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The Dousman

Debi Grace is in her senior year of Journalism at Carroll College in Wisconsin. She has danced with the Derby Dancers since she took lessons at the age of 12. She is still active and is a tremendous recruiter of "kids" of all ages.

DERBY DANCERS

by Debi Grace, Carroll College, Wisconsin

THE DOUSMAN DERBY DANCERS is a special club. Not only is this group one of the biggest and fastest growing clubs in Wisconsin, but the membership boasts a great number of singles and young adults. DDD has had an active group of "kids" and teens since the mid-1970's. Most of these "kids" are now in their early 20's but the name remains.

While many other clubs certainly have active young adults, Dousman seems to be an exception both in the number and in the extent of their involvement. Many of the Dousman's members are under 25, and 27 of the 127 members of the club are single — that's 21%! What makes Dousman doubly special is that the young adults and the teenagers are treated as equals by older members of the club. Their opinions and thoughts are sought after and valued, and for good reason. Dousman's "kids" have worked hard to get where they are.

Dousman has traditionally been active in the banner program. The club now has a special group known as the "100 club." Members of this group have at least 100 banner steals to their credit.

Don't get the idea, though, that the only time the "kids" go dancing is for banners. That's simply not true. They also participate in parades (dancing on the club float) and with other Derby Dancer members and local clubs at malls and shopping centers, promoting square dancing.

High School Promotion

Not long ago, when many of this group were in high school, they organized their own exhibitions to get more people of their age involved. Let's face it, many people have a misconception of what square dancing is like.

The hoedown image of hay bales, barn dances and hicktown recreation is particularly unpopular with teenagers. It isn't cool to square dance. Unfortunately, at least locally, our school system is continuing to present this distorted view of square dancing in their dance classes.

Teenage members of the Derby Dancers were upset by this when they had to participate in the so-called "square dance" unit at school. But instead of just grumbling, they set out to do something about it. They organized exhibitions. This meant getting an okay from the instructors teaching the classes, obtaining permission from the principal, reserving the gym, arranging for a method of taking attendance of students at the demonstrations, getting a caller, getting teachers' permission to be absent from class — a lot of work for people who at that time were only 15 or 17 years old. They danced at five different high schools. The results? Even more young people taking lessons and organizing exhibitions the next year — and invitations from the schools to return.

Like other square dancers, these young people attend State Conventions every year, and they try to make it to National Conventions as often as possible. All this, and hold down jobs and go to school, too! But wait; there's more.

Being Involved

While they love to dance (doesn't everyone?), they are also concerned with the time-consuming task of making a club run smoothly. This year for the first time, two singles were elected to serve as officers. The kids have also served on committees, both as

*Please see **DERBY**, page 77*

Is it a Spectator Activity?



Dancers look on as more than 1,000 squares do their thing at the 32nd National Convention. Virtually empty stands lead to the question, "Where were the nondancing spectators?"

SEATED HIGH in the stands at a recent National Square Dance Convention, we were surrounded by a capacity crowd of enthusiastic individuals who whooped and hollered as four squares of dancers went through a very eye-catching exhibition. Following them into the center of the floor were some 30 or 40 youthful cloggers 10 minutes later, and then a circle of beautifully costumed round dancers went through their routine. After each group the thunderous applause of an appreciative audience was heard.

Suddenly it was over. The exhibition portion of the program had ended, and we were aware that we were sitting virtually alone as the great majority of spectators filtered out of the stands and onto the floor for their share of the dancing.

This was not an unusual situation, for, contrary to most nonsquare dancing conventions, almost 100% of those attending came as participants — *not as spectators*. Then, we watched as the regular programming continued. What a fabulous show this was, the floor so filled with dancers that all one could see were moving bodies — no floor at all. How amazing this would appear to nondancers who still held fast to the old views of square dancing, who had

never been a part of a class, belonged to a club or watched, as we were doing now, as some 6,000 or more dancers moved in unison, all reacting to the calls of a single individual. How magnificent! How fabulous!

Folks have told us that sitting up high in the stands and looking down over hundreds of squares made them feel as though they were looking out to sea from the deck of an ocean liner and, unfortunately, at times as they watched, it gave them the same queasy feeling in their stomachs. While we had no ill effects, nevertheless, we could see where the entertaining factor of *watching* a group of this size for a long period of time could lose its interest.

Thinking back to another National Convention in another city, we remember when local television and area newspapers invited all the nondancers in the area on Friday evening, "to attend a one-hour free show of this great American activity."

Promptly at seven on that evening the show got started. First, there were 20 minutes of demonstrations by a few selected groups. Next, came an unrehearsed grand march that must have appeared to those looking down on the dancers as one huge, revolving rainbow of color. After parading for a few minutes, the

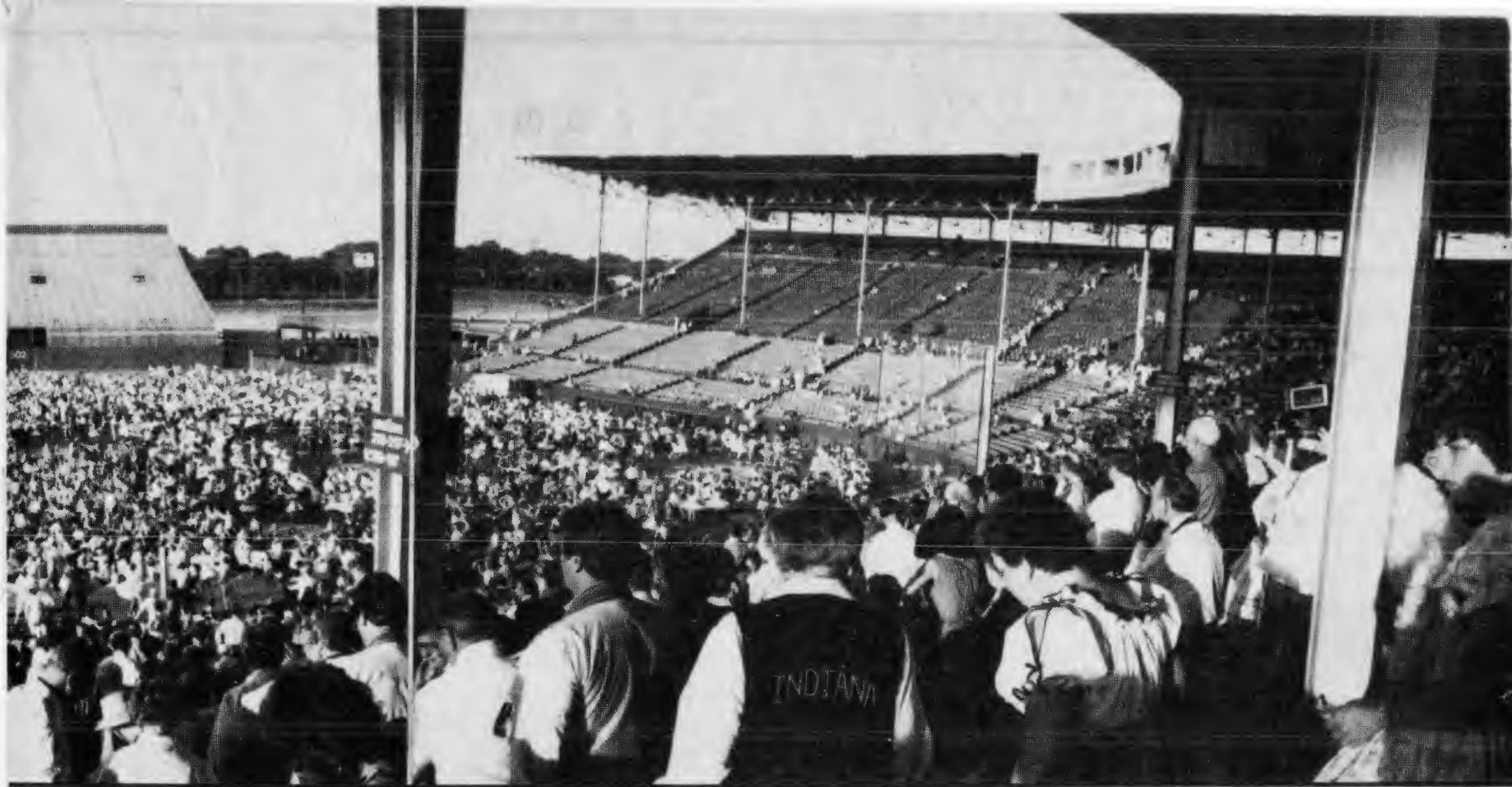


Photo courtesy of Bill and Bobby Myrick, California Square Dancer Blue Book

lines dissolved into squares and the MC explained briefly some of the very simple movements, using dancers on the floor to illustrate. Then he called a grand square.

As a fitting climax, the next caller took the mike and explained briefly what was going to happen next. "This is called exploding squares," he said. "During the next few minutes, the dancers will move from the squares they are in, across the floor and up or down the hall and finally, simply by following the calls, return to the squares where you see them now."

From the reactions of the crowd throughout the entire program, it was easy to see that they were buoyed up by the performance, enthused over what they saw and because a large part of the program was not a rehearsed performance by just a few dancers, it was easy for them to understand that the people they were watching were no different than themselves and that they, too, could become a part of this hobby. To underscore this, once the applause following the performance had died down, the MC, in a brief announcement, invited the spectators to pick up an information sheet telling about new classes that would be starting in the fall.

Unless a program is especially planned for the nondancers, simply watching general dancing can be boring. What we dance is not necessarily as impressive to one who is watching as it is to one who is taking part. To an accomplished dancer, the ocean waves, columns and goal post movements provide challenging, changing variety that adds up to enjoyment. However, to the uninitiated, much of it is the same, regardless of the fact that the basics may have different names.

Avoid the Sameness

In a program such as that just described, the variety consisted of a series of short exhibitions of a limited number of dancers doing a variety of styles of dances to a number of different tempos and musical moods.

Perhaps this is what we need to understand, that exhibitions of the simplest nature, allowing the performers to smile and project the feeling of friendly joy, are the ones that go over best. For the most part square dancing, as it is today, is not designed to be viewed as a spectator activity. It is planned carefully by the callers to please those who are taking part. For those occasions when square dancing is to be a showpiece, a completely different approach is needed. □ □ □

VOX SALTATORIS:

THE SQUARE DANCER SPEAKS UP



On Being A Good Dancer

THESE DAYS IT SEEMS THAT MANY Mainstream and Plus dancers are troubled by the fact that they are not dancing Advanced. I can well understand how they feel because — let's face it — the more moves you know, the better dancer you are. Right? Wrong! That is the biggest fallacy in square dancing and it is causing serious harm to our activity. Once and for all let's take this ridiculous idea and put it where it belongs — in the nearest trash barrel. The number of moves a dancer knows has nothing to do with whether or not he is a "good" dancer. All other things being equal, a Plus dancer is no better than a Mainstream dancer, and an Advanced dancer is no better than a Plus dancer, and so on. The mark of a good dancer is one who performs the moves he knows smoothly and well, regardless of the program. (Callerlab has voted to substitute "program" for "level" because level implies that someone is higher or better than someone else. Perhaps this will help stem the headlong rush to A1 and A2.) I am not saying that you should not go on to the next program. After you become proficient at your current program, by all means give the next program a try, if you are so inclined. But stay in the next program only if you are enjoying yourself and having fun. Don't go on to another program because you feel you should. The only thing you "should" do in square dancing is have fun. And remember this: Don't let anyone tell you that you are not a square dancer because you haven't gone on to other programs. No matter where or what you dance, you are certainly a square dancer.

Fred Weiner, from Promenader Magazine, Long Island, New York

On Square Dance Courtesy

AN EXPERIENCE I HAD at a recent dance could help explain why we lose many dancers and a few area callers each year. Our local callers' association was asked to call at a dancers' association because a scheduled caller had to cancel. Nine callers showed up to support the dance and gave their talents for free to the association. It was great to see the comradery of the callers. As is the custom at these dances, there was to be a Plus tip. The dancers were notified it would be Tip #6. I had decided to use part of the material from past Plus Plateau Premium Albums as they seemed to have been extremely well written and the body flow was as smooth as ice. I know because I dance them. I carefully sectioned off the parts that I felt the area dancers could handle without falling. At the outset of the Plus Tip my common sense and calling background told me I was in trouble. I allowed a few extra beats here and there for those who were unsure of themselves and I did back off some. I was excited to see most of the

floor able to dance about 80% of the tip. I felt I had done my homework and enthusiastically applauded the floor for their great work.

Everyone seemed satisfied, or at least I thought they were. At the end of the dance, a lady from one of the local clubs walked up to me (interrupting a conversation) and said, "We can dance Plus level. Our problem is we don't have any callers to call it and you're the worst we've ever heard. Furthermore, those of our club here tonight have decided you won't be welcome at our dances. Our caller calls the figures we can do from the Plus level but you use oddball figures we never dance. Why don't you learn how to call before you try to make us look stupid!"

I was so shocked I could not even reply. Everyone in a 20-foot radius could hear and they walked away also not knowing what to say. If this is the type of courtesy dancers are being taught as part of square dancing, I think it is time for me to start bowling or fishing. If dancers are so inconsiderate to a caller, can you imagine how they are toward each other?

I'm not the best caller by any means and I'm the first to admit it, but I'm also not the worst. I work very hard at my calling talents and my wife and I give our whole lives to this great activity we love so much. If this is my payment for the work and hours we spend, I think my time is wasted and the payment is too sharp.

Please pass along to the callers and dancers the idea of teaching/learning the proper square dancer manners as they teach/learn square dance figures. A simple complaint can be handled by anyone; an insult has no handle. It only cuts and the seams left never heal.

Name Withheld, Texas

On Experts

WE REGULARLY READ ARTICLES CONCERNING square dance dropouts. I know of at least one very good reason why we are losing dancers. We teach the newcomer how to recognize quarter, half, three-quarters and full turns (positions) only to have some "expert" come along and say that one (their grammar is rarely that good) can do "so and so" if the girls do 5/6ths of a "so and so" and the boys do 7/9ths of a "thus and such." To make matters worse, we teach walk and dodge by the Callerlab definition, only to have another "expert" tell us that we can do a walk and dodge from facing couples if we call it directionally (e.g., girls walk and boys dodge). Still worse is the fact that these "experts" are telling other callers to try it, "it's interesting." I've got a few words to describe what it is, but interesting is not one of them! We already have enough trouble trying to teach by definition; many people rebel at this type (if I may use that term) of dancing.

Charles Barnett, Port Townsend, Washington

On Levels

IWOULD LIKE TO MENTION one course of action which would keep my wife and I square dancing. Tell us prior to announcing the squares what level will be called, not in detail, but the main figure. We remember square dancing in the 30's and 40's (when it was known as barn dancing). It was done similar to today's square and round dancing with one glaring exception. When the caller said

"Form your square," he stated at what level the calling would be, i.e., Dig for the Oyster, waves, lines, etc. I know that a club dance today is supposed to be at a certain club level, but life would be simpler if one had some inkling as to what was expected of you for a particular set. I'm afraid we have crossed square dancing off for it is not a pleasure and joy to get up on the floor and then find the commands being given for actions you have to take called in a foreign language.

Andrew Jackson, New York, New York

On Solos

IT IS SAID, "You meet the nicest people in square dancing," that is unless you happen to be a solo. I use the term solo rather than single as it refers to the dancing (not the marital) status. Too many couples are hostile to solos. The admission price is the first clue a solo has to the atmosphere to be expected. Admission is quoted per couple. This "per couple" basically says, "solos stay away." As for solo dancing, in my opinion, it averages just as good as the couples. We dance more as individuals, not dependent on the "bossing" from a partner. I hope to keep on square dancing many more years and to see less discrimination of the solos and the "new" dancers. We were all new once.

Cletus Tibesar, Billings, Montana

On "Dos-À-Dos"

THE TERM, DOS-À-DOS (with a grave accent on the À) is a proper French expression, translating literally to "back-to-back." Dos-À-Dos is the only correct spelling and means nothing else but back-to-back. We have been noting that when Dos-À-Dos is called, many dancers do a banjo-run-around type of action with the right hand around the other participants' waist. This is not back-to-back and by no stretch of the imagination is it a Dos-À-Dos. Further, the untanglement or transition proves awkward when the next call is a swing with someone else. Square dancing has meant much to me through 34 years and has done me immense physical and mental good and I have experienced much joy in doing it. I have also had much fun, but I have noticed of late that many people seem to derive more fun out of the violation of square dance movements rather than out of the correct performance thereof. There is an alibi, "I want to have fun," that seems to cover many evils.

Henri Molaison, New Orleans, Louisiana

On Beginner Classes

MY EXPERIENCE HAS SHOWN that some dancers need a 41-week Basic/Mainstream course. However, after 10 weeks of class, I felt I was being held back by the slow pace at which the class was progressing. I started visiting other clubs (not classes) about three times a week. After four months of class and reading both Handbooks, I had learned not only the Mainstream calls but also all of the Plus calls and some Quarterlies. The point is that some new dancers have both the desire and the ability to learn faster than others and there should be some way to allow them to move at a faster pace. Since it would be impractical to split any class into a fast and slow group, a couple of other ideas might help. The idea of having three classes a week is a very good way to cut

down the length of time needed. I also feel that the number of sessions needed could be cut in half by giving out Basic Handbooks at the very beginning of the course, because it is admittedly difficult to remember everything the caller teaches in an evening. The Plus Handbook could be given out after about three months or 13 sessions. There could be early sessions or remedial workshops for those needing extra help. I can't see any benefit whatever of dancing at Mainstream for a year before learning Plus. I do think it would be good to dance Plus for a year before moving to Advanced to give a dancer the chance to enjoy what he has learned and to polish up the rough edges.

Chuck Baldwin, Chattanooga, Tennessee

On Directing Newer Dancers

PUSHING AND SHOVING NEWCOMERS doesn't really teach them anything, but they need to understand a system of signals, which can be quite effective. We can point to the right or left or backwards or forwards. We can point out the direction in which the next course of action is likely to take place. If there is an unoccupied space in the execution of a figure, whatever person is unclaimed should occupy it at once to continue the action. Keeping in motion, rather than absolute perfection at all times, should be the name of the game. Should the square pattern fall apart, wait for the caller's direction to reform lines, waves or columns before resuming the dance. Cultivating a sense of humor is a great asset to the performance of any kind of dancing. In trying to carry out calls as correctly as possible, we should not forget our fundamental respect for each other.

Shirley Baitinger, Kings Park, New York

On Better and More Round Dances and Dancers

THERE MUST BE BETTER and more specific delineation of round dance levels. Easy level, fun level, square dance level, introduction to intermediate, classics, advanced, etc., and etc., all are too confusing to the average recreational dancer. Most recreational dancers do not buy or even know there are round dance publications so it falls to the teacher to educate the class as to what level he is teaching and then stick to that level.

Round dance teachers owe it to their students to tell them what level they are graduating to, preferably in writing. A small card presented to each student could head him in the right direction. Too many graduates from a beginners' round dance class are overwhelmed by the number of choices for more classes or workshops. They have no idea where to go next. They often find themselves in levels way over their heads and end up discouraged and sure that other round dancers just don't want them there.

Round dances should publish their levels. Just as square dance callers stick to the level (program) published, so should the cuer stick to a published level. How many times have you sat out half of the dances cued at a local round dance? You pay the same amount to dance but get only half as much for your money, only half as much exercise and, of course, only half as much fun. You sit and watch while two, four or six couples dance the advanced level. Let's have dances with levels and stick to them. A multi-level dance is "not a fun night out."

Albarose Denton, Mercedes, Texas

M.B.E.

High honor bestowed upon

Dr. Ivor Burge Caller and teacher since 1925

THIS WORTHY RECOGNITION was based on Dr. Burge's distinguished service to Physical Education. The citation included mention of 29 years as a member of the National Fitness Council of Queensland, his association with basketball as captain and coach of the 1946 Queensland Basketball Team, his founding of the Victorian and Queensland Amateur Basketball Associations, his co-founding of the Australia Basketball Union and his continued involvement with square dancing as both a caller and teacher for 55 years.

We cannot possibly recount the thrill that a person must feel upon learning that "Her Majesty the Queen has graciously appointed you a Member of the Most Excellent Order of the British Empire (M.B.E.) . . . Your name will be included in the 1983 Queen's Birthday List of Honours and Awards to be announced from Buckingham Palace." To share the reality and true essence of this once-in-a-lifetime happening, it is best done through Ivor's own words:

"A phone call came from our State Government House. Governor, Sir James Ramsay, wished to see me. An appointment was made for April 28 at 10 am so that we could have morning tea together. After a short chat he told me my name had gone forward for an award from Her Majesty, Queen Elizabeth II. I was absolutely astounded and then, when His Excellency added, 'An M.B.E., I hope you will accept it,' I was really more amazed than ever and when I recovered from the surprise, I said, 'I'll be honoured and delighted but when you asked me to come here I thought it was to go on some committee or other and I was wondering how in the world I would be able to refuse you.' His Excellency then asked me to keep it a secret until it was published in June and, of course, I agreed to

do so. (Imagine keeping such news to oneself for two whole months!)

"I was permitted to take two guests with me to the Investiture. I invited my three children, thinking if all three said yes, I'd put names in a hat and draw two. Only my daughter, Marion, was able to attend, so I decided to invite Mrs. Billie Brown because she and her husband, George, are two of my best square dance helpers.

"On the day of the Investiture, we went along to Government House. In preparation for the ceremony, I was taken to the room where it would be held and learned that I was to sit on chair number 9 in the company of other award recipients. An aide-de-camp inserted a small 'hook' on my coat so His Excellency could slip the insignia over it quickly

Ivor Burge has called square dances in the U.S.A., Canada, New Zealand, London, Japan, Bangkok, Taiwan and in most cities in Australia. Currently, he is caller/teacher for the Suzie Q, Curly Q and basic group of Brisbane Square Dance Clubs.



and not be bothered by having to pin it on. We were then addressed by the Official Secretary who said at two minutes to three, Lady Ramsay would be announced and would appear at the doorway indicated and then take her seat. Further, that at 3 pm, Sir James Ramsay would be announced and enter with his retinue. We were then briefed on protocol from the approach to The Governor to the final nod.

"Right on two minutes to three Lady Ramsay appeared in the doorway looking beautiful in formal attire and then right on three o'clock His Excellency appeared, resplendent in his regalia of office, complete with medals and gold braid. The Governor welcomed us all and said he hoped the ceremony would be memorable. When it came my turn to go forward to receive my insignia The Official Secretary announced, "Dr. Ivor Burge, an M.B.E. for his services to Physical Education." I can tell you that I was a very proud man."

□ □ □

Callers '84 Schools



TODAY, IT IS ESTIMATED that perhaps the greatest number of callers in the activity are self-taught. This doesn't mean they haven't studied various textbooks, attended clinics and even joined a callers' school, but it does mean that each caller, as an individual, needs to mold his own image. In order to do this, he looks for help whenever possible.

An On-going Process

Learning to call and then continuing to learn after one has seemingly mastered all the techniques is a constant, never-ending process. There is always something a caller can improve upon. It may be in the delivery of a call or the way to handle a crowd or how to roll with the punches, such as changing a program on the spot if facing a group with different expectations of abilities than originally planned for.

Not all callers are able to attend a callers' school but those who do gain greatly from the knowledge, background and expertise provided. The opportunity of evaluation by the coach provides a valuable constructive insight of how a caller comes across to others. Those who have impediments in character, in delivery or with choreographic construction can usually accept critique as a means of improvement largely because they have asked for and appreciate advice. By learning from a

caller/coach with years of experience to share, the student caller may be able to eliminate years of trial and error in a single week of study and practice.

The fallacy always persists that attending a callers' school automatically makes one a caller. This, of course, is ridiculous. Many of our finest callers have never attended a caller's school. However, one of the prime advantages available to today's budding callers is the chance to absorb the concentration of knowledge afforded by a school.

If the opportunity comes to you to attend a callers' course this year, here are a few suggestions. Write to the individuals concerned and request information about the school. Let them send you a flyer stating costs, location, etc. Find out if your specific needs are covered in the course.

Take The Opportunity Seriously

If you do attend a callers' school this year, make it pay. Study what is presented, work on your own individual calling, make special notes of your caller/coach's suggestions, but always remember that you are an individual, that you are developing your own best self, your own ability. In the long run, you will be your best critic, and while attending a callers' school, you will find ways to analyze and improve yourself in the months that follow.

THE FOLLOWING SCHOOLS FOR CALLERS and cuers are those known by our March deadline. The list is presented geographically by states, with the name of the school or the sponsoring caller shown in boldface. Participating staff members, dates and locations are included when possible. Please write directly to any school for additional information.

ARKANSAS

Callers College, July 9-13, August 13-17, Royale-Vista Inn, Hot Springs (Cal Golden, Carl Anderson). Open to all callers; Callerlab curriculum followed. Write Sharon Golden, 300 Elmhurst, Hot Springs, AR 71913.

CALIFORNIA

Caller's School, June 3-7, McCloud (Dave Abbott, Bob Van Antwerp). A school for new callers. Write Dave Abbott, PO Drawer P,

McCloud, CA 96057.

CANADA

Square & Round Dance Leadership Course, July 9-14, Acadia University, Halifax, Nova Scotia. Write John Essex, RR 4, Amherst, NS B4H 3Y2.

House of Roth Callers School, July 8-13, Clementsport, Nova Scotia. Write Gloria Roth, House of Roth, Clementsport, NS BOS 1EO.

Round Dance Leader's School, September 30-October 4, 401 Inn, Kingston, Ontario. (Charlie & Bettye Procter, Art & Garrie Jackson, Bill & Irene Morrison). Level I (Easy) and Level II (Intermediate) courses given. Write Art Jackson, 578 Pleasant Park Rd., Ottawa, Ontario K1H 5N1.

COLORADO

Callers College, June 24-28, Dance Ranch, Estes Park (Frank Lane, Vaughn Parrish). For callers with two years or less experience. July 15-19, same address and staff; for callers with more than two years' experience. Write Frank Lane, PO Box 1382, Estes Park, CO 80517.

Round Dance Teachers Training Seminar, July 30-August 3, Dance Ranch, Estes Park (Jack & Darlene Chaffee). Write Frank Lane, PO Box 1382, Estes Park, CO 80517.

Dual Callers Colleges, Parrish Ranch, Berthoud (Vaughn Parrish). 1984 colleges held in January; write for 1985 dates to Vaughn Parrish, Rt. 2, Parrish Rd., Berthoud, CO 80513.

GEORGIA

Callers' School, July 15-19, Jekyll Island (Dick Barker, Don Williamson). Write Betty Barker, 2408 Eastover Dr., Waycross, GA 31501.

Caller's College, March 4-9, Copecrest, Dillard (Stan Burdick, Jerry & Becky Cope, Gene Trimmer); November 4-9, same address (Stan Burdick, Jerry & Becky Cope, Cal Golden). Both dates for new and experienced callers. Write Jerry and Becky Cope, PO Box 129, Dillard, GA 30537.

ILLINOIS

The Caller Coach School, April 19-21, Hyatt-Regency O'Hare, Chicago (Al Brundage, Cal Golden, Frank Lane, Jack Lasry, Jim Mayo, Bill Peters). To help callers teach others how to call. Write Jim Mayo, 79 Wash Pond Rd., Hampstead, NH 03841.

INDIANA

Turkey Run Round Dance Leader School, July 15-20, Turkey Run Inn, Marshall (Clancy & Betty Mueller). Instruction of the basic principals of successful leadership. Write the Muellers, 112 Hollybrook Rd., New Whitehead, IN 46184.

Turkey Run Callers School, July 15-20, Marshall (Dick Han, George Amos). Individual attention. Write Dick Han, 513 So. Bluff,

Monticello, IN 47960.

KENTUCKY

Tri-State College, August 27-31, Promenade Palace, Covington (Stan Burdick, Gene Trimmer, Gene Record, Walt Cole, Jerry Helt). For newer callers. Write ASD, PO Box 488, Huron, OH 44839.

MARYLAND

Callers School, June 25-28, Holiday Inn, Hanover (Earl Johnston, Al Brundage, Lee Kopman). Just prior to the National Convention. Write Earl Johnston, PO Box 2223, Vernon, CT 06066.

Callerlab Seminar, June 28-30, Convention Center, Baltimore (Don Beck, Daryl Clendenin, Norm Cross, Ed Foote, Paul Hartman, John Kaltenthaler, John Marshall). A 12-hour series held during the National Convention.

MASSACHUSETTS

Summer Seminar, August 12-17, The Allen Homestead, Shrewsbury (John Marshall, Red Bates). For callers and partners. Write Red Bates, 222 Glendale Rd., Hampden, MA 01036.

MICHIGAN

Square and Round Dance Leaders College, July 8-13, Michigan State University, East Lansing (Don Williams, John Kaltenthaler, Betty & Clancy Mueller). For new and experienced leaders. Write Don Williams, 4180 Toles Rd., Mason, MI 48854.

Callers Schools, July 22-25, Holiday of Hartland Hall, Hartland (Earl Johnston, Al Brundage, Dick Bayer). Follows Callerlab-approved curriculum. Write Earl Johnston, PO Box 2223, Vernon, CT 06066.

MINNESOTA

Minnesota Callers' Clinic, August 2-5, Berquam's Barn, Maple Plain. Write Warren Berquam, 3775 County Rd., North, Maple Plain, MN 55359.

MISSOURI

Ozark Callers Academy, May 26-28, Kansas City (Stan Burdick, Walt Cole, Don Malcolm). Write Maverick Enterprises, 824 No. Adams, Nevada, MO 64772.

Callers College, March 19-23, Central Missouri State University, Warrensburg (Jon Jones, Frank Lane). Offers college credits to-

ward a degree. Write The Dance Ranch, PO Box 1382, Estes Park, CO 80517.

NEBRASKA

Caller Clinic, October 27-28, Camp Comeca, Cozad (Dick Han).

Harold Bausch's Callers College, August 24-26, Camp Calvin Crest, Fremont. A complete program with individual attention. Write Harold Bausch, 2120 Jaynes, Fremont, NE 68025.

NEW HAMPSHIRE

Callers School, August 13-17, East Hill Farm, Troy (Earl Johnston, Al Brundage, Clint McLean, Ken Ritucci). Write Earl Johnston, PO Box 2223, Vernon, CT 06066.

NEW JERSEY

Callers College, July 12-17, South New Jersey Area (Ralph Trout, John Kaltenthaler). For new and experienced callers. July 19-24, same address and staff. For experienced callers. Write Ralph Trout, 128 W. McNeal St., Millville, NJ 08332.

NEW YORK

Callers School, July 29-August 4, Boonville (Dick Leger, Louis Sequin, Roger Whynot). Limited to 16 callers. Write Louis Sequin, Star Route, Massena, NY 13662.

NORTH CAROLINA

Clog College and Mountain S/D School, April 13-22, Civic Center, Cherokee (Richard Jett, Ralph Case, Dr. Carl Clark, Jack & Mitzi Tessler). Write Dennis Abe, Box 283, College Park, MD 20740.

OHIO

Northern Ohio College, June 18-22, Huron (Stan Burdick, guests). For newer callers. Write Stan Burdick, PO Box 488, Huron, OH 44839.

Caller Training Clinic, June 3 and 10, Cleveland Heights (Elsie Jaffe). Limited to 12

persons. Write Elsie Jaffe, 3255 Berkeley Rd., Cleveland Heights, OH 44118.

OKLAHOMA

Callers College, July 11-15, October 15-19, Oklahoma State University, Stillwater (Cal Golden, Carl Anderson). Callerlab curriculum with emphasis on music. Write Sharon Golden, 300 Elmhurst, Hot Springs, AR 71913.

PENNSYLVANIA

Callers School, July 15-19, Pittsburgh (Ed Foote). Emphasis on choreography, sight calling, voice, stage presence. Write Ed Foote, 140 McCandless Dr., Wexford, PA 15090.

SOUTH CAROLINA

Callers College, September 3-7, Ocean Drive S/R/D Resort, North Myrtle Beach (Cal Golden, John Kaltenthaler). For new and experienced callers. Write Tom Heyward, Box 198, North Myrtle Beach, SC 29582.

UTAH

Caller/Leadership Training Course, October-April for 26 weeks, Ogden (Walt Cole). Write Walt Cole, 944 Chatelain Rd., Ogden, UT 84403.

VERMONT

Callers School, July 1-7, Rutland (Dick Leger, Bill Fage, Erwin West). Emphasis on timing. Write Erwin West, 171 St. John St., Rutland, VT 05701.

Northern Vermont College, July 19-22, TNT Hall, St. Albans (Stan Burdick, Mike Trombly). For newer callers. Write Mike Trombly, RFD, Rt. 7, St. Albans, VT 05478.

VIRGINIA

Callers School, July 29-August 2, James Madison University, Harrisonburg (Earl Johnston, Al Brundage, Sheldon Layman). Something for every caller. Write Earl Johnston, PO Box 2223, Vernon, CT 06066.

In addition, the following offer specialized training for schools and college workshops:

Bob Ruff, 8459 Edmaru Ave., Whittier, CA 90605

Lloyd Shaw Foundation, c/o Enid Cocke, 2217 Cedar Acres Dr., Manhattan, KS 66502

Other fine sources for caller training are the local callers associations. Many conduct year-long programs; others offer several-week programs or bring in qualified individuals to conduct day sessions. Check your area or state caller associations. Finally, check your local area publications for caller classes being conducted by callers in your own locale. Many individuals are involved annually in caller training either on a one-to-one basis or with classes held for a limited time. Some callers also offer taped correspondence courses.

Square Dancing GOES TO THE

PHOTO
of the
MONTH



OPERA



AN ITALIAN OPERA, "Elixir of Love," with an English translation, was performed in November at the Music Hall by the Cincinnati Opera Company. While listening to the score at the start of the second act, James de Blasis, General Director of the Opera, envisioned a square dance.

The 1835 setting was transferred from a farmer's home and village near Milan, Italy, to a cattle ranch and Wild West town on the Texas Panhandle. The cast of characters were changed from a quack doctor to a traveling medicine man, a farm owner to a rancher's daughter, an army officer to a cavalry sergeant and a poor peasant to a love-sick cowboy. A square dance became a natural addition.

Wanting to be sure the dance steps were authentic, Mr. de Blasis contacted Jerry Helt. Jerry said he started by "squaring up" James, his daughter, Blythe, and other members of the staff. Then he worked with the dancers in the opera who were students from the School of Creative & Performing Arts in Cincinnati.

With this type of presentation, Mr. de Blasis hopes to introduce children and first-time opera-goers to a format they can enjoy and perhaps grow to become "friends of the opera." Now, thanks to Jerry Helt, they will also be introduced to the authentic American square dance.

The program read, "American Square Dance staged by: Jerry Helt." Jerry has had a variety of experiences and called square dances in many unusual places, but this was his operatic debut.

Hand-clapping spectators admire the cavalymen and hoop-skirted ladies as they dance an authentic early American square as part of the opera.

Photo by Sandy Underwood

ON THE SQUARE

THIS COMBINED COLUMN HIGHLIGHTS the sewing talents of Loraine Murdoch. Wife of caller, Brian, from North Vancouver, British Columbia, Loraine assists with classes and clubs and helps the ladies create and design square dance costumes.

Loraine suggests a person start with an honest look at one's figure, its good points and its problems. Analyze color as it relates to you; be alert to basic requirements for dressing.

One of the first rules, she suggests, is to make sure your skirt is full enough. Secondly, a well-fitted bodice is a must. Third, check the length of your skirt. Remember petticoats lift skirts upward and a skirt to mid-knee gives a more graceful look to all figures.

Here are a few miscellaneous suggestions from Loraine: A gored skirt is easy to decorate while it is still "flat," before you assemble the parts . . . Try making your bodice first so it can be fitted before you add the skirt . . . To check your waistline, tie a string around your waist; it will roll into your natural waistline. If any of your bodice shows below, mark it with pins . . . Plan your dress before buying fabric, so you'll have enough for the outfit you have in mind. "Of course," Loraine admits, "I often buy fabric because it is attractive and then design a garment to fit what I have purchased."

Fashions from Loraine

Dress #1 is crisp white eyelet polyester and cotton, trimmed with red and navy lace. The bodice has a curved princess line with bell sleeves. The eight-gored skirt is trimmed with a lower ruffle for softness. Narrow scalloped lace is used at the hemline and sewn in a curved line on the bodice to allow red ribbon to be laced at the midriff. Photo #2 shows a coverup for the dress, a quilted eyelet jacket.

Dress #3 features a four-tiered skirt, long sleeves gathered at the wrist, and a bodice with a square neckline and quilted bib. The



denim blue polyester and cotton dress is trimmed with cream-colored lace.

Loraine is ready for summer in a white eyelet sundress, #4. To extend its use she fashioned an over-jumper (#5) from a bright floral print. Wide eyelet is ruffled at the lower edge, while the bell sleeves and neckline are





trimmed with 1" eyelet. The jumper has pockets and is laced with narrow ribbon.

A very feminine yellow and white drip-dry gingham dress is #6. The skirt, midriff and cuffs are a quilted check fabric. The trim is brown and white dotted grosgrain ribbon. 2" eyelet is used at the hemline. Yellow doily



"flowers" are stitched to the skirt with the self fabric cut away, allowing a brown background to show off the design.

This has been just a peek into Loraine's closet but look at the variety! More details on these dresses in April.



6



from the pages of the LOCAL PRESS



MR. WEBSTER DEFINES "publish" as "to make generally known; to place before the public." More and more frequently we receive press releases, presenting square dancing to its nondancing readers. The activity appears to be riding a crest of good publicity, creating an image which should appeal to a vast audience.

Bangor Daily News, Bangor, Maine—A report of the "longest social exchange" was this story of the biannual International Square Dance Rendezvous when dancers from Nova Scotia and Eddington buddy-up for a weekend. Transportation is by The Bluenose Ferry, both ways.

Out and About, Clearwater Sun, Clearwater, Florida—This weekend magazine insert included a full-color cover depicting an artist's rendition of square dancers. The article entitled, "There's nothing 'square' about this dancing," included several excellent quotable quotes about our activity.



There's nothing like getting into the swing of things

By JOAN PATTERSON
Staff writer

Recent might describe it—even the prim and proper would have difficulty keeping their feet still. "King of the Road" and "Sweet Georgia Brown" are not for those who sit tight at home. Square dancing music is just that—dancing music.

Lennard Rauch, owner of Quality Western Shop in Clearwater, can attest to that fact. Despite health problems that keep him off the dance floor, his love for square dancing has not faded.

Describing the benefits of getting involved with square dancing, Rauch's words were as uplifting as if he were promulgating through one of his on-time lectures with wife and shop co-owner Louise.

"Square dancing is good, wholesome fun," he said. "Generally the people who move are congenial, love to relax and have a nice time. And there is no need for 'assistance' such as liquor to have a good time."

"There's a fraternalistic feeling among square dancers. If a couple sits square dances moves to a new area and

gets involved in dancing, they have an automatic group of friends. In fact, real estate agents have called our shop to find out information about square dancing in this area because some clients don't want to buy in an area that doesn't offer any square dancing."

Prospective buyers need not worry about Tampa Bay area square dancing—it is alive and growing. The West Coast Square and Round Dance Association, which represents 11 counties, has more than 5,000 members. This association, along with a national group, is credited with the growth of square dancing interest and membership.

"It is impossible for modern square dancing to get stale," explained Rauch. "There are new dances and movements constantly introduced through the association, and more and more square dancers are getting into it."

Using an explanation concerning modern square dancing, written by caller-instructor Ron Schneider, on "How to Pick the Best Call," Rauch said: "Square dance music today consists largely of popular tunes including 'If I Had My Way,' 'The Yellow Ribbon,'

'Hello Dolly' and 'Hairspray Keep Falling On My Head.'"

"There is a host of other contributing factors in the growing interest in square dancing."

"It is good physical and mental activity," explained Rauch. "Many of this area's square dancers are retired, and this activity is not only excellent exercise, but following all the calls keeps them keen."

"It also provides people with an outlet. Square dancing gives them a chance to cut loose and express themselves."

Modern square dancing is more involved than its historical counterpart. Not too many years ago, a person could learn the few basic terms in one night of dancing. But modern square dancing takes longer to master—in fact, a participant is always learning, according to Rauch. After mastering the Basic Movements level (48 calls), a square dancer moves on to Mainstream Basic (20 calls), Plus I (17 calls) and Plus II (15 calls). And just when a dancer feels confident with all these levels he/she can go on to Advanced and Challenge.

Rauch compares the cost of getting involved with square dancing to other hobbies. "Although it is not exactly cheap, it is not as expensive as hunting, scuba diving, golfing or others."

The most costly part of square dancing is the clothing. However, Rauch said, "Square dance clothing is not like other ready-to-wear apparel. It is traditional. The dresses remain the same year in and year out with just a couple of changes. And generally the men wear dark trousers and western shirts. Once a person has invested in an outfit he can continue to wear it."

Beginner square dancers do not normally dress up. It is usually for their graduation from the Basic level that they purchase their first square dancing outfit. Up to this point, Rauch said, learning the steps is the important part and is best facilitated in comfortable shoes and clothing.

Once square dancers have moved into the Mainstream level, dress becomes as important as the steps.

"Most women begin by purchasing skirts and blouses because they can mix and match them to have more outfits," he said.

Quality Western Shop offers a complete line of square dancing apparel for men and women. Blouses (\$8.50 to \$20), skirts (\$12.95 to \$27), dresses (\$28.95 to \$68.95), western shirts (\$14.95 to \$24.95) and trousers (\$24.95 to \$39.95) are available. Also a full line of accessories is

Ed and Mark Alberts go through their catalog of 4 local square dance popular entertainment that knows no age and continues to expand with new songs and steps.

Says one square dancing devotee: "It provides people with an outlet. Square dancing gives them a chance to cut loose and express themselves."

The Camarillo Daily News, Camarillo, California—The gist of this article in both words and photos, was square dance costuming. ...“whenever a group of dancers gather, the style of dress, shirts and ties are as impressive as the intricately developed dance steps . . .” wrote the author. ➡

OUTLOOK

Page 134 Thurs., April 24, 1986
The Montreal Star

Square Dancing

**People everywhere
are taking a step back into history
to learn one of the few true
American folk dances.**

By JUDITH DUFFY
Montreal City Editor

Anywhere from two state-policing and 200,000,000 clubs and 100,000 dance squares—just to get to it in a few days.

There's a new wave of folk dancing in America. It's not the old-time square dancing of the 1950s, but a new, more sophisticated version of the old-time square dancing. It's called "square dancing" and it's the most popular folk dance in America today.

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ERNE KENNEY

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Escape to the Minnesota Good Times, St. Cloud, Minnesota—A monthly magazine touting the charms of Minnesota featured a well-written article by Ruth Larson, keyed to National Square Dance Week. The story gave an overall view of the activity along with a more personalized view of local dancing.

CLOGGING TERMINOLOGY

Interested in becoming a clogger? Then take a look at some of the terminology you'll be running into.

From Dewey and Bobbie Paul, Dayton, Ohio

CLOGGING, like square dancing and round dancing, has its own special terminology. The following is standard for cloggers in our area and is recognized by the National Clogging and Hoedown Council.

Heel Movements: In clogging, the heel sound is the beat. Therefore, this is the most important movement and should be distinctive. Heel movements are on the down beat.

Heel: The term implies that your weight is already resting on the ball of your foot. Snap the heel down, producing a sharp tap sound, and flex the knee downward, distributing the body weight along the entire length of the foot.

Step: A step takes place when you put your weight onto the entire foot at once, producing a click with both the toe and heel taps at the same time, shifting your weight onto that foot, at the same time transferring the body weight along the length of the foot while flexing the knee downward.

Stomp: This is a strongly accented flatfoot "step." The term is used in describing a clogging step where a particularly distinctive click is needed. (See Step for execution.)

Slide: This is a down-and-forward motion. With the foot flat on the floor and knee straight, roll your weight up onto the ball of the foot, letting your knee begin to go slack. As the weight of your body begins to drop forward and down, let the instinctive tightening of your thigh muscles save you from a fall by sliding your foot forward (about half the length of your foot) and then letting your heel snap

down, producing a sharp tap sound and redistributing your weight along the whole length of your foot. At the end of the slide, your knee will be in a flexed position. This step can be done on one foot at a time or on both feet together. It can be executed together with the "drag" motion and would then be called a "shuffle."

Toe Movements: These are done on the up-beat of the music.

Toe: Touch the ball of the foot to the floor making a distinct click sound with the tap only. The heel should remain out of contact with the floor. Toe implies that the body weight is transferred to the ball of the foot.

Touch: The above toe movement is referred to as "touch" when the toe tap is sounded but the foot is picked up again immediately without transferring any body weight to that foot.

Double-Toe: Two sharp tap sounds are produced in the space of one beat of music. The ball of the foot strikes the floor during the forward motion of a short kick and the knee straightens. Immediately, the same foot swings backward and the ball of the foot strikes the floor again in the same spot as the knee bends upward. The heel should not touch the floor. The forward and backward motions are considered to be one movement with no hesitation between them. This is normally done slightly in front of the body, but may be done in back or to the side.

Rock: The sharp toe-tap, click sound is produced by transferring the weight onto the ball of the foot slightly behind the body's center of

gravity; the knee is in a relaxed position causing the weight of the body to "rock" slightly to the rear as the center of gravity changes. Immediately straighten the knee of the foot doing the rock and this will give the body an upward motion. The opposite foot is always lifted off the floor during the rock and the heel of the foot doing the rock does not touch the floor.

Brush: The foot is allowed to swing from the knee with a pendulum action and the tap sound is produced by the ball of the foot striking the floor a glancing blow and continuing in the direction of the swing (which may be to the front, to the rear, to the side, across in front of the opposite leg, etc.). Normally, the knee is lifted slightly after the tap is sounded. This will give a slightly circular motion to the leg doing the brush.

Drag: The foot is flat on the floor and the knee is flexed when the drag begins. With a springing motion, which moves the weight of the

body up and back, straighten the knee allowing momentum to lift your heel slightly off the floor and drag your foot rearward about half the length of your foot. The heel never entirely loses contact with the floor and weight is distributed along the length of the foot at the end of the movement. There is no distinctive tap sound to the drag movement. This step can be done on one foot at a time or on both feet together. It can be executed together with the slide movements and would then be called "shuffle."

Stamp: This is done with a flatfoot (as in step), however, no weight is changed. The movement is an emphasized touch in that the flatfoot is used to give the heavy sound but the foot is immediately picked up. (Note: Do not confuse stamp with stomp.)

In a coming issue, more on terminology and clogging steps which are made up from combinations of the basic movements.



Your 1984 Premium Records

Available Now!

This amazing collection of four, studio-recorded LP's, spanning the Callerlab Basic programs of Basic, Mainstream, Plus and A-1, is ready. Bob Van Antwerp calls on the first album which uses only the movements in the Basic program. Marshall Flippo does an outstanding job with the Mainstream Basics album, while Mike Seastrom handles the Plus program and Bronc Wise takes care of Advanced One.

These albums are recorded for subscribers to SQUARE DANCING Magazine and are available for the cost of production and handling, which totals \$2.25, plus shipping, if you purchase one record, or \$2.00 each, plus shipping, if you purchase two or more.

When and how to order: As soon as your subscription has been paid through December, 1984, you will be sent a special descriptive flyer and order form. If you are in a hurry to get your records and your present subscription still has several months to go, just send in your check for \$10 and we will simply add on 12 months to your current subscription and send you the Premium order form.

Remember, the albums are Documentaries in Sound and will only be available through the balance of this year. A new set of Premium Records will be produced for 1985.

The Many Faces of SQUARE DANCING

IN THE YEARS immediately following WW II, I was working in the home office of a large soft drink company, involved in advertising and public relations. In this capacity, I had an opportunity to visit many corners of North America. After work, with my evenings free, whenever possible I would attempt to track down the little pockets of square dancing that reportedly existed, but were all but hidden in many of our communities.

Some of the groups were devoted to international folk dancing and a spot or two of the traditional squares and couple dances during the evening kept the sparks of the activity alive. Other sources included the activities of lodges or social societies and there were many areas where I had searched in vain for square dances, only to later learn they were called by other names — "Play Parties," "Kitchen Junkets," and, of course, "Barn Dances."

The groups I was fortunate enough to ferret out had one thing in common — they were all different. There were different ways to promenade, swing and do a right and left thru. Seldom could you count on the same square dance patterns being danced in any two groups — each caller or group of callers seemed to have their own favorites that were associated with that particular area.

Clothing for these dances also varied and few, if any, dancers in those days made any attempt to dress in Western garb, with full skirts and fancy shirts.

Programming differed greatly from one dance to the next. Some groups would go a whole evening without a stop, just one square after another. Some would intersperse an occasional Varsouviana, Boston Two-Step or Schottiche among the squares. Others would include a Norwegian Hambo or some other dance of international origin.

Looking back at these early experiences, I realize even today not all things are the same in every area. As an example, in the northern part of California it is almost a tradition to save weekends for big club dances (called Hoe-downs). Workshops and classes have their place during the week. At one time, in a number of states, it was difficult to find any square dancing except on Fridays and Saturdays. Contrast this with so many areas today where there are many dances going on every night.

Varies From One Area to Next

Today, the inclusion of round dancing differs from one part of the world to the next. In some areas the program is made up of two squares followed immediately by a pair of rounds. In other areas the formula might be a single round, a pair of squares and then a brief break. In still others, rounds are left out entirely while occasionally the caller uses a pair of contras. And, of course, there are the clubs that program only rounds and nothing else.

In Sweden, where Bill Peters called recently, he reports that no one wanted to sit down during the evening of dancing. Starting their program at eight o'clock, they expected him to call straight through for three hours, giving the dancers just enough time following one tip to leave the square they were in and form new ones. It wasn't until the end of the evening that Bill realized there were no "live" callers in the area and everyone was accustomed to dancing to records. Somehow, plastic calls don't seem to tire out.

So, when you're talking to others coming from another state or country and you're comparing notes on square dancing, remember it's not always an apples-for-apples comparison. Within the framework of the activity, there are many variations. It's all a part of the whole.

— Bob Osgood

The Wheeling Eights

A Success Story

IN SEPTEMBER, 1973, a wheelchair patient at the G.F. Stronge Rehabilitation Centre in Vancouver, British Columbia, approached the Recreation Coordinator with the ambition of forming a wheelchair square dance group, both for recreation and for rehabilitation. With the idea in the incubator, caller, Ken Oakley, accepted the challenge. He has been with the group ever since.

At the start there were many questions to be answered. By a method of "trial and error," and a great deal of determination on the part of both the dancers and the caller, by and large answers were found. Today, the Wheeling Eights do all of the Basics and most of the Plus moves. None of the descriptions for the moves have been changed; they simply have been adapted to moving in a wheelchair.

In 1978, the group attempted its first round dance. A simple waltz routine was written to Mockingbird Hill and it is still used today as a basic teach for the newer dancers. The experienced Wheeling Eights have moved along to more complicated rounds such as "The Poet and I."

Although there is no sponsor for the club, the members manage to raise funds by various means and, along with generous donations and benefit dances, have traveled to all three Canadian Conventions, plus the National in Seattle, Washington, in 1981.

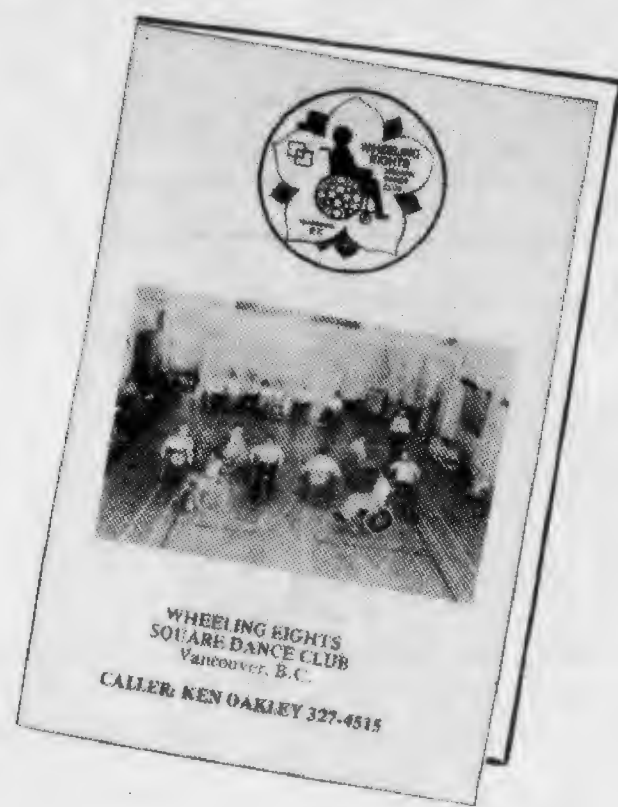
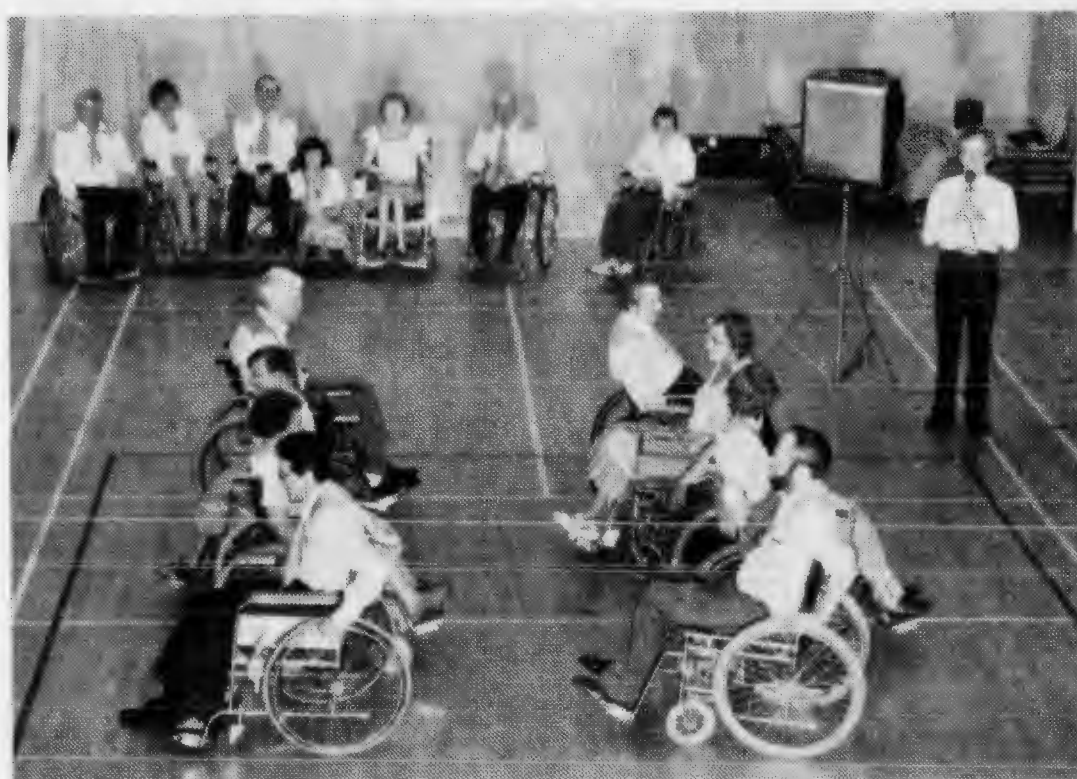
The club dances every Tuesday evening, has its own stationery, several costumes, is a Chartered Society registered in Victoria, British Columbia (which means they have a tax number for any donations received) and has helped other wheelchair groups get started. Membership stands at two squares

and the group is constantly being requested to give demonstrations. The club is currently making plans to attend Convention '84 in Winnipeg.

Caller, Ken Oakley, has put together a booklet to attract new members and to answer questions which might be raised by individuals in wheelchairs. It includes this: "The Wheeling Eights Square Dance Club does dance in wheelchairs and we do have fun and take great pleasure from all our outings, whether they be at the G.F. Stronge Rehab Centre, or at other medical centres, shopping malls, churches, or when we demonstrate at regular square dance club dances and jamborees... Square dancing is a family and a group recreation. That is why there are able-bodied members dancing in wheelchairs along with us. So come, bring a friend, a wheelchair and join us in having fun."

And isn't that what square dancing is all about — having fun!

The Whirling Eights Square Dance Club in action



Let's Plan our own TV SHOW



Elaine Ferguson laughingly chairs story conference flanked by Suzie Carver (left) and Sue Ancell. Others include Marge Stevens, Dolores Barnes, Betty Bafford, Bill and Bernice Flynn.

"I want to produce a TV show."
"Have you done anything like that before?"
"No."
"Have you any idea of what is involved?"
"Work?"
"Good guess."

AND WHEN THE CONVERSATION WAS OVER, the Dudes 'N' Darlin's Square Dance Club of Ojai, California, was on its way to producing a half-hour TV program to promote a series of beginner classes. A rather interesting outcome, in that originally the main objective was to get a story into the local papers. A story was, indeed, written up but that became only a part of the accomplishment and followed much farther down the line. It was hard to believe the remarkable offer forthcoming from the Community Access Director of the local Storer Cable TV station. Bill Meyer was about to hold a workshop and if 10 couples would attend the class and be trained to operate the equipment, production could begin. Amazed at the fast moving results of their simple phone call, Club President, Elaine Ferguson and Delores Barnes went into action.

As phones rang and the word spread, a TV crew of full scale novices emerged (far more than the requested 10 couples). Not one per-

son knew how to operate a TV camera, lights and sound equipment, or how to write and direct a show, nor did they know what amateurs can really accomplish with energy, perseverance and a sense of humor. They found out in a hurry as the Dudes 'N' Darlin's Movie Company went into production.

Elaine arrived at the first session ready to write the script. As club members shouted ideas, Elaine would write, ask questions and gather opinions as to what sounded or looked best. The story line took shape. They would start at a dance, zero in on a specific couple, then with a narrator to provide continuity, switch the scene to the couple's home with a portrayal of events leading to their involvement in square dancing. By the time the script was complete, the newly trained production crew was familiar enough with filming techniques to start testing talents. Step aside, John Houston, we're on our way! *Well, almost. . .*

It rained. Storer Cable does not allow equipment out on rainy days. The shoot was postponed for two days but dry skies do not always guarantee smooth sailing. Missing mikes, lost "stars" were all a part of the first shooting. However, at the end of the day all agreed the playback was most promising. Episode two would be a breeze. *Well, almost. . .*

Bill Meyer of Storer Cable TV instructs Ray Fink (center) and Lloyd Ferguson (right) on the techniques of video.



The crew turned up, props were in place and the cast was rehearsing when word circulated that a cable was missing and without it the camera wouldn't work. Be not dismayed, the cable was found and, as in all great epics, the show went on. A male lead became temperamental. "I don't want to be on TV! I can't memorize those lines! I'm not going to do it!" His wife calmly reminded him, "That's what you said about square dance lessons too." It was perfect. His attitude fit the part. A little more practice and a few cue cards delivered a pro, but when the sequence was over he still complained, "I'll never be the same," to which coordinator Meyer smilingly responded, "Yeah, that's what happens. Once you become a TV star, you get big-headed."

Included in the film was a brief history of

the Dudes 'N' Darlin's by octogenarian, Suzie Carver. President Elaine Ferguson said the most marvellous thing about the whole project was how everyone volunteered time and talent to make it happen. And happen it did, a 30 minute show, aired twice on local cable to publicize square dance beginner classes! The total cost of the production to the club was about \$70.00. Elaine called it a monument to determination and ambition—if not insanity. She also proudly stated that anyone seeing it would be convinced to join a class, which in itself might be enough to set square dancers, everywhere, to thinking . . .

"Maybe we could produce a TV show."
"Just got an idea - let's phone our local TV Cable station."

Dudes 'N' Darlins on the set. Twirling in the foreground are Darl & Jackie Bragg, Larry Masales & Angie Garibaldo.



BOOKS

Telling it like it was



THE SQUARE DANCING of 32 years ago bears little resemblance to its 1984 counterpart. The costumes, the calls, very little seems the same but thanks to a number of books written just as this country was entering its contemporary period, we have an insight of what square dancing was at that time and actually what it had been many years before.

Most of the volumes written in those days are no longer available except in the hands of collectors or in libraries or archive centers. Because of the influence they had in increasing the interest in square dancing three decades ago and because they captured so much of the color and background of the activity, we start a new series, this month, putting the spotlight on square dance books of the past.

☆☆☆

SQUARE DANCE by Ralph McNair, illustrated by Arthur Shilstone, published by Garden City Books, Garden City, New York, 1951.

As part of his introduction, Ralph McNair wrote "...the rapid increase in the popularity of square dancing has occurred primarily during the past decade. It is significant that during the period when our nation has been faced with problems unparalleled in its history (WW II) so many people have turned to the sociability and the vigor of the old-time square dance which carries with it so much of the character and spirit of our pioneers.

"The revival of the old-time dances had been building steadily since the publication in 1926 of Henry Ford's *Good Morning*, a collection of the old dances. About that time there were many others, callers and teachers, who worked along in compiling and preserv-

ing the figures and calls with their picturesque phrases. To these people, a large measure of the credit is due for the fun and recreation today's dancers enjoy.

"The revival of the square dance was beginning to take hold by the late 1930's and was best characterized in the work of Dr. Lloyd Shaw and his Cheyenne dancers in Colorado Springs. They set many a toe to tapping and many a couple to swinging to the calls of the old-time cowboy dances. Dr. Shaw literally carried the gospel to thousands of people and made converts of them all. The square dance was back.

"The next important development was the onset of World War II and the related problem of entertainment for the service men. It was a big problem and square dancing helped solve it; with its amiable sociability, introductions were made painless and the men were made to feel at home, no matter where they were. The existing square dance groups were open to the servicemen, and the USO and other organizations sponsored square dances for the men in many places where groups did not already exist. The GI cap hung side by side with the sombrero and bonnet and square dancing won countless new devotees.

"There was another interesting aspect to this picture. Prior to the war, there was evidence on all sides that the American high-velocity systems of communication and transportation, arch enemies of sectionalism, were fast breaking down the various sectional types of old-time dancing and were leading to a common or consolidated dance form throughout the country. The dancing servicemen put the cap on this process and gave magnificent

emphasis to Dr. Shaw's prediction that we are perhaps heading toward a single 'one great American folk-dance form.'

"To be sure, there are still different styles of calling, speeds of dancing, etc., but by and large the peppery Western calls, the New England singing calls and quadrilles, the elaborate and beautiful Texas star dances and the vigorous double-couple dances of the Southern Appalachians must all be included in the modern caller's repertoire if he is to be a success. Today it is Square Dance USA."

In his book, McNair utilizes 39 calls, all in the traditional manner, most of the single-visiting variety, the type where the first couple visits couple number two, does a pattern with them and moves on to repeat the pattern with couple three, then with four and then after returning home all do an allemande left, right and left grand and promenade home.

The book review this month takes the place of our usual Traditional Section. Ed Butenhof will be back next month in his regular capacity.

Unique is his use of dancer-illustrations; his form of describing each pattern is also unorthodox, to say the least. Early in the book, after identifying the dancers as partners, corners, right hand ladies, etc., he gives each person a name and utilizes these names (Andy and Amy, Bill and Bess, Cal and Cora and Dan and Dot as couples, 1, 2, 3 and 4) or (A, B, C and D) in describing each dance. This unusual form of identification (which we don't recall seeing in any other books) is used throughout as a clarification of just who is doing what with whom.

As an example, in describing call #22, Box the Gnat, McNair's description goes like this:

**First couple balance, next you swing,
Then lead out to the center of the ring**

For a description of the action, the author explains:

Andy and Amy balance and swing, then they go to the center of the square where they are facing each other with Amy's back to Cal and Cora and Andy's back to his home position.

It's interesting to note in some of these older collections the origins of some of today's contemporary calls. As an example, one of the

traditional dances has a complete call:

**Box the gnat, box the flea
Box that pretty girl back to me**

We remember other collections of the period, where these traditional calls were added:

**Box the apple, box the pear
Box that pretty girl over there**

Of course, the surviving call from this assortment is Box the Gnat which, though done a bit differently than described in this book, still retains its spot with dancers of the 80's.

Significant in this collection of dances is the limited number of basics that are utilized and the unlimited variety of patterns they produced. To be sure, what was being danced at the time the book was written must have been considered difficult for some dancers but the collection does get across the type of dancing everyone was doing at that time.

In his book, McNair has addressed a number of his comments to the caller. Remember, this was three decades ago.

"The caller must be relaxed and at ease in whatever situation comes up. Above all, he must enjoy his part as a caller. If he is really enjoying his calling, his enthusiasm will spread to the dancers and there will be a marked difference in the way they dance. Nothing will slow down a group of dancers so much as a lousy caller . . . The caller should enunciate clearly and crisply . . . he should make the rhythm of the call fit the rhythm of the music so that the strong beat is heard at the same time. He should stay just ahead of the dancers in his call. He should not rush them — it is unpleasant trying to keep up with a caller who confuses the square dance with a track meet — nor should he go too slowly because then the dancers must either jump his call or else stand and wait for him to catch up with them.

"Another important thing is to know the call thoroughly. Nothing can make a caller look more ridiculous than stage fright . . . Last, but not least, the caller must have a sense of humor — he will get to laugh at and with the dancers at their antics and mistakes but he must be just as ready to laugh at his own 'boners.' "

□ □ □



SINGING CALLS

I'M SATISFIED — ESP 604

Key: C & D **Tempo:** 128 **Range:** HF Sharp **LC**
Caller: Larry Letson

Synopsis: Complete call printed in Workshop.

Comment: Larry seemed to enjoy recording this tune and the bass voice that assists provides a good backup. The figure has enough different movements to keep the dancers happy. An overall good release. **Rating:** ☆☆☆☆☆

OLD TIME LOVING — Rhythm 179

Key: F, F Sharp & G **Tempo:** 128 **Range:** HE **LC**
Caller: Jerry Story

Synopsis: (Break) Circle left — allemande corner — do sa do — ladies promenade — swing at home — allemande corner — promenade (Figure) Head couples square thru four hands — do sa do corner — swing thru two by two — boys run right — half tag trade and roll — right and left thru — touch one quarter — scoot back — swing corner — promenade.

Comment: A foot stomping release that has just enough figure movement to make it a good record. It was thoroughly enjoyed by the dancers. This one could have been a Work-

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

shop record. Jerry does a nice job with good vocal and music backup. **Rating:** ☆☆☆☆☆

DON'T BELIEVE MY HEART — Rhythm 179

Key: A & B Flat **Tempo:** 130 **Range:** HC Sharp **LA**
Caller: Pat Barbour

Synopsis: Complete call printed in Workshop.

Comment: A good rhythmic release that offers dancers an easy dance movement with fine musical background. Pat comes across well. Includes some hand-clapping, voice and background accompaniment.

Rating: ☆☆☆☆☆

NICKELODEON RAG — Prairie 1066

Key: C **Tempo:** 132 **Range:** HE **LC**
Caller: Renny Mann

Synopsis: Complete call printed in Workshop.

Comment: A catchy tune with a good feel. Well recorded with some musical breaks. The figure offers a not too difficult turn and left thru. Dancers seemed to enjoy the release.

Rating: ☆☆☆☆☆

SUMMER VACATION — Blue Star 2217

Key: G **Tempo:** 130 **Range:** HB **LA**
Caller: Marshall Flippo

Synopsis: Complete call printed in Workshop.

Comment: A tune that has not been around very long with a figure that the dancers considered very enjoyable. The music is not outstanding but it is acceptable. The melody line is very easy for callers to handle. Overall a nice recording.

Rating: ☆☆☆☆☆

RAINBOW RIDES — Rhythm 174

Key: A Minor **Tempo:** 132 **Range:** HC **LG**
Caller: Bob Baier

Synopsis: (Break) Circle left — walk around corner — see saw own — allemande left — weave ring — do sa do — promenade (Figure) Head couples lead right — right and left thru — veer to left — couples circulate — bend the line — touch a quarter — eight circulate — boys run right — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: A rather novel tune that some callers may not be able to handle comfortably. The music has good rhythm and is well played. The figure moves quite well and should offer no major problems.

Rating: ☆☆☆

HAWAIIAN MELODY — FTC 32046

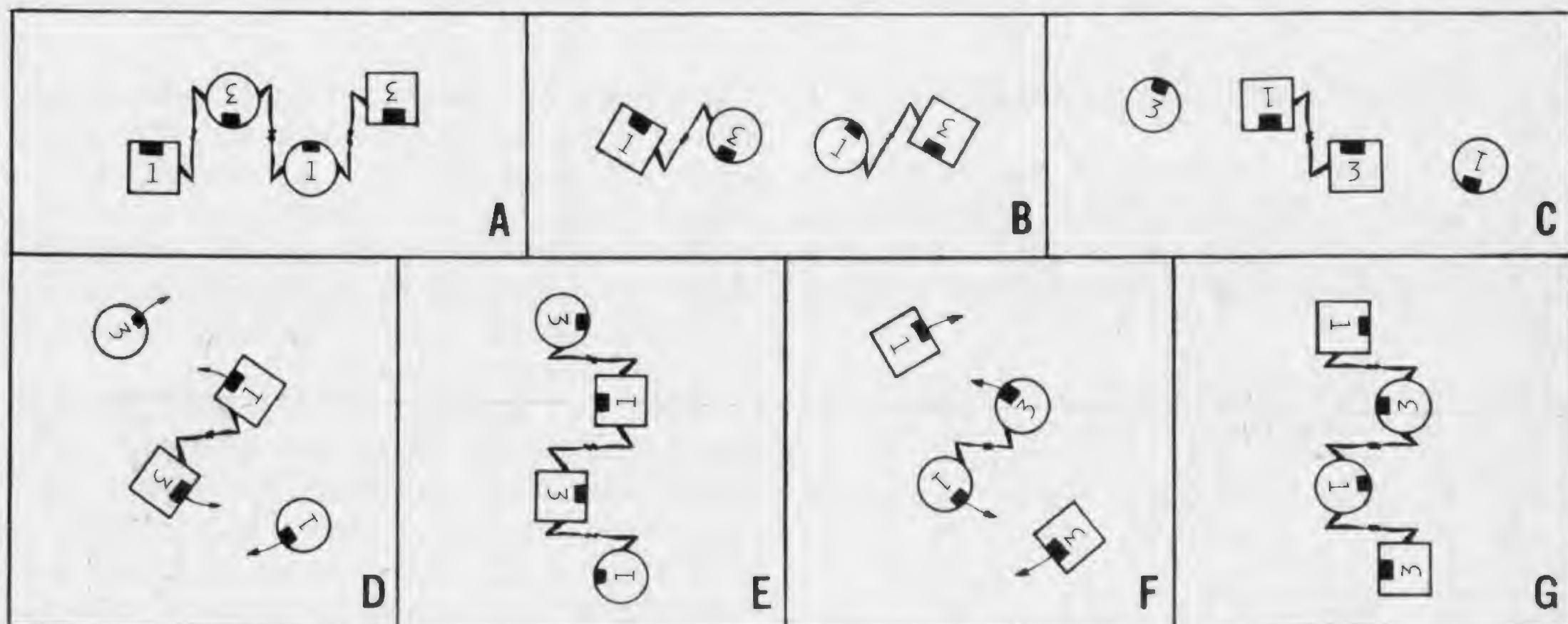
Key: C **Tempo:** 132 **Range:** HC **LB**
Caller: Buddy Weaver

Synopsis: (Break) Walk around corner — come
Please see RECORDS, page 81



a feature for dancers

SPIN THE TOP AND
FAN THE TOP
SOMETIMES CONFUSING



BARBARA: Do you ever find yourself suddenly mentally confused when it comes to one particular movement — a movement perhaps that you confuse with another? This is especially true with basics that start out with virtually the same words such as spin the top (MS), spin chain thru (MS), spin chain the gears (Plus) and the Plus Quarterly Selection, spin chain and exchange the gears.

Unless the caller gives his commands early enough, there's always the possibility that the dancer may blithely start off into the wrong pattern.

JOE: Similarity of names is one contributor to possible confusion. The other is a similarity of action, two movements that are alike in certain respects but generate different end results. Let's take the two Mainstream basics, spin the top and fan the top.

BARBARA: Remember, in spin the top we have a little more to do than in the movement, fan the top. Starting from an ocean wave (A), the outsides and adjacent dancers turn by the right hand half (B) as they would when starting

a swing thru. Then, those in the center take left hands and start to move forward, counterclockwise, as those on the ends move forward clockwise (C). With the outsides moving a quarter and the centers moving three quarters (D), the dancers end in an ocean wave (E) at right angles to the original wave. This is spin the top.

JOE: Fan the top is a shorter movement but for one reason or another it tends to cause a bit of a problem. Starting from the same ocean wave (A), there is no preliminary turn of the outsides with the adjacent dancers. Instead, the outsides immediately move forward (F), a quarter clockwise, as the centers turn in a counterclockwise direction three quarters until they also end in an ocean wave (G) — this time in the identical positioning as they were when they started but at right angles to their starting formation.

BARBARA: It all seems very simple but both of us tend to find fan the top one of those "pitfall" movements that occasionally tend to haunt our dancing.

The Dancers

Walkthru

A PORTABLE DISPLAY BOARD

by Dave Senko, Daingerfield, Texas

AS EDUCATION DIRECTORS of the East Texas Square and Round Dance Association, it was our responsibility to ensure that the president of each member club received a "Club

President's Notebook." This Notebook contained a sample of the 76 items that the Association has available, free of charge, for its members.

We also felt that many of the Association's dancers, and beginners, might not be aware of the educational and promotional materials and publications available to them.

With this in mind, I designed and constructed a display which my wife, Pat, and I could take with us when we visited club dances and beginners classes. The display is totally portable in that bolts and nuts are used to assemble it. Disassembled, it will probably fit in the trunk of most cars.

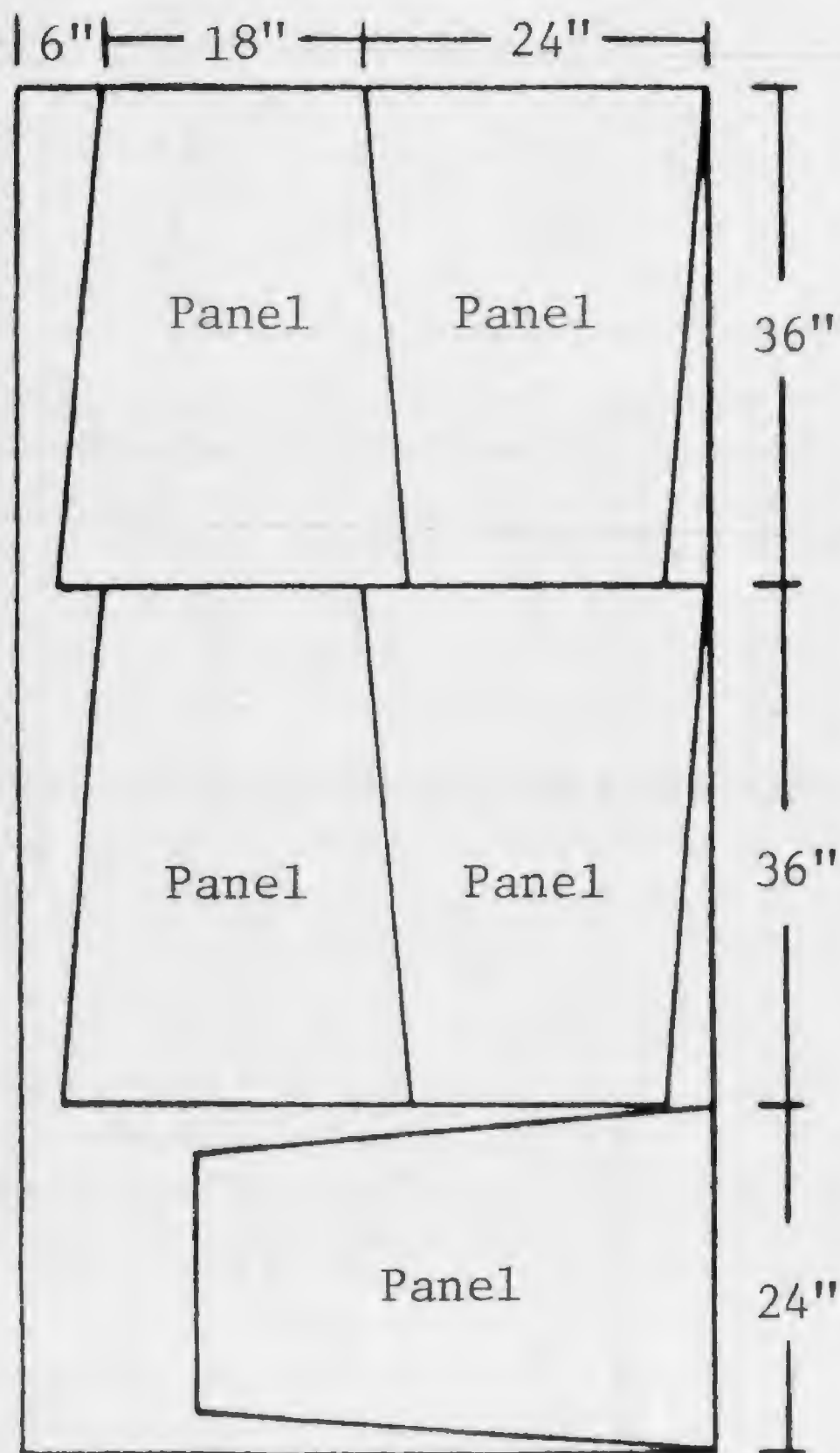
Other associations, clubs, callers and/or dancers may be interested in seeing how this display was made. They are most welcome to duplicate it.

Material's List

- 1 4 x 8 x 1/4" plywood paneling
- 5 1 x 2 x 6' pine boards
- 10" 1/4 x 3/4" aluminum corner bar
- 15 1/4 x 1 1/2" stove/machine bolts (full thread)
- 15 1/4" wing nuts
- 10 hinges
- 10 16d common nails (if 3" strap hinges are used)
- Super/Wonder glue

Construction Procedures

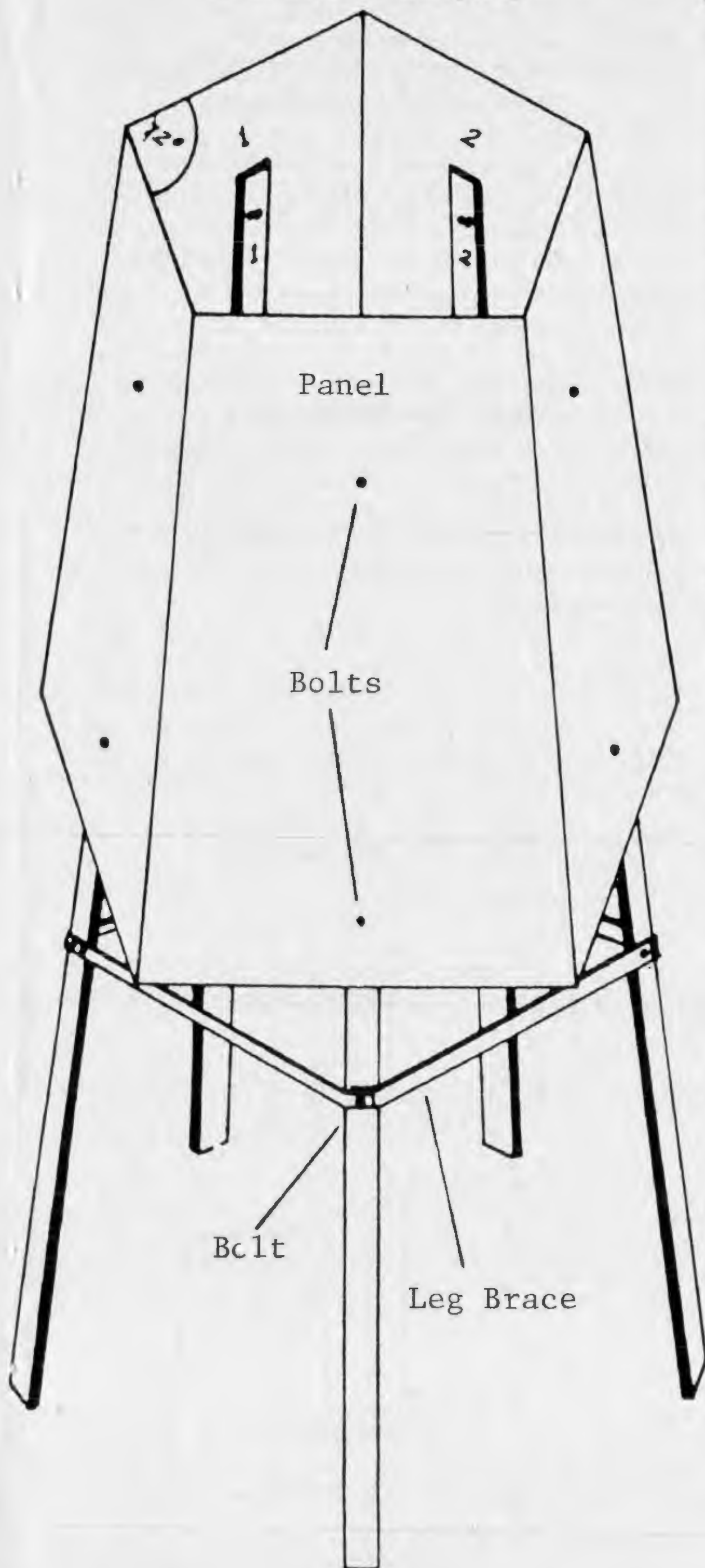
1. Lay out and cut panels as shown in the accompanying detail.
2. Cut legs to 62" long each. (Note: Before going on to the next step, be sure the location of the two holes for the bolts that hold each leg to its respective panel will be clear of the materials to be displayed.)



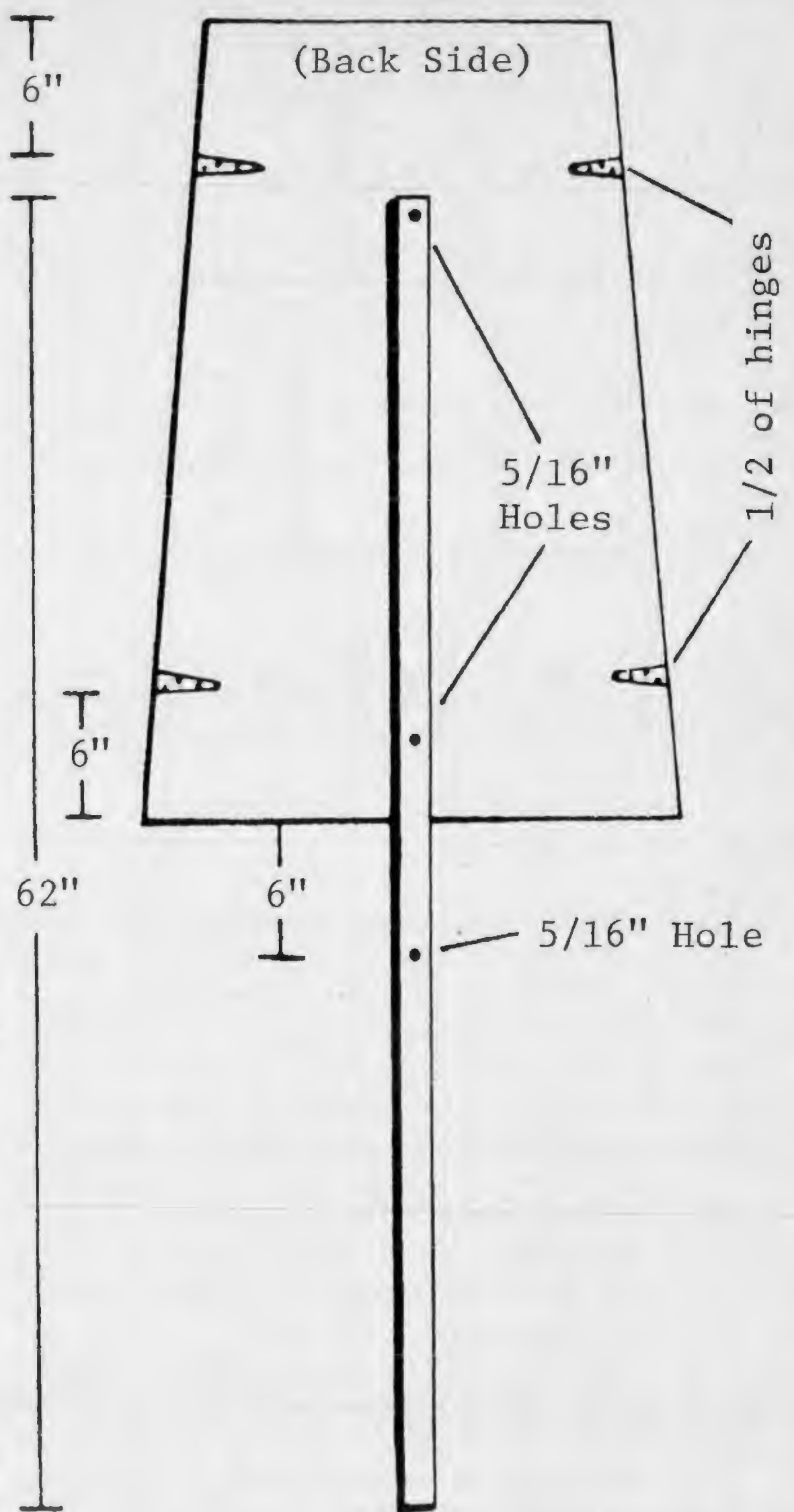
Cutting Layout

3. Temporarily secure one leg on the lateral center of each panel 8" from the top of the panel. Drill two 5/16" holes through each

Assembled Display

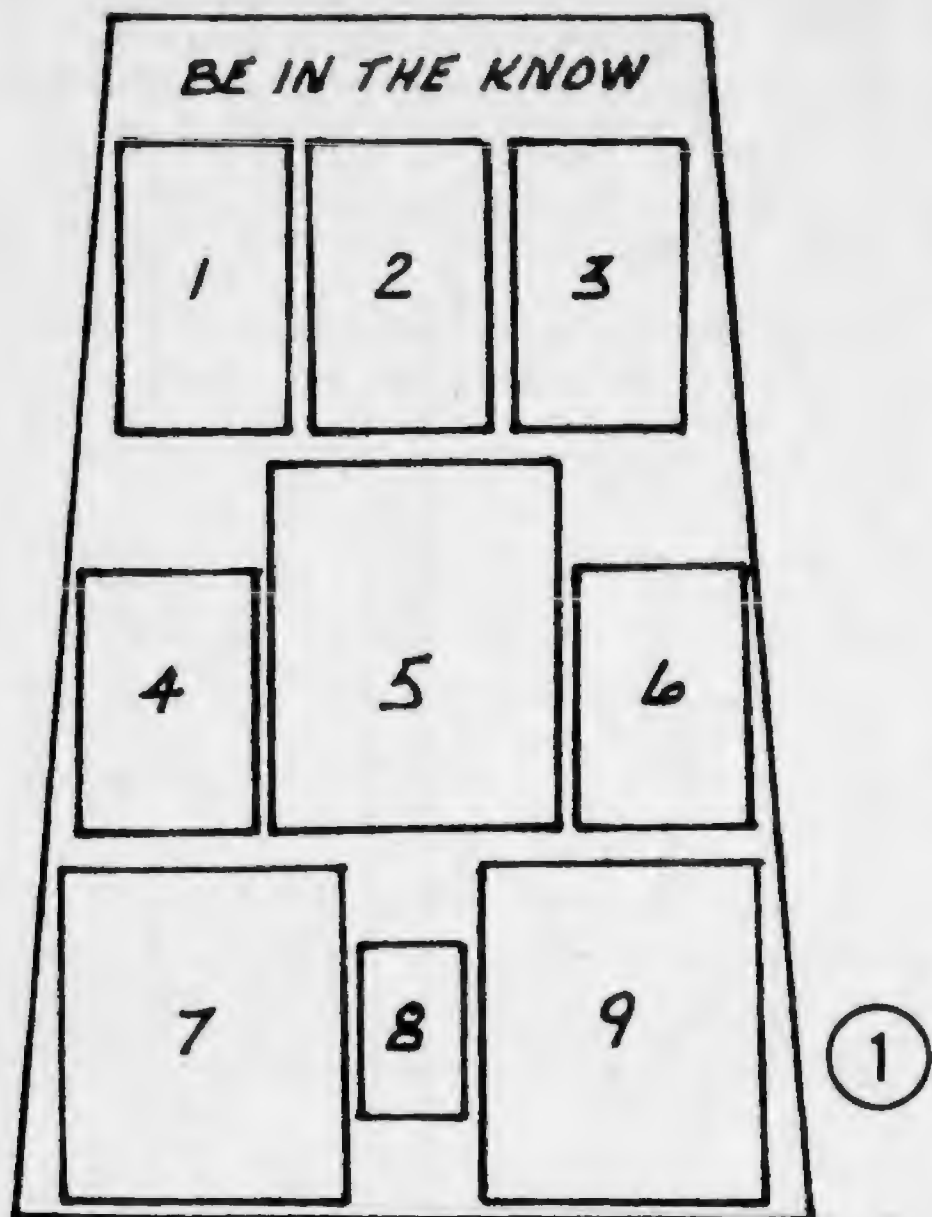


Panel & Leg Detail



panel and its leg (see previous "Note"). Drill a 5/16" hole in each leg 6" below the bottom of the panel. To avoid any mismatched holes, number the back of each panel and its leg with corresponding numerals.

4. In the order of assembly, lay two panels, edge to edge, and glue one half of the top and bottom hinges to one panel (see illustrated Detail). (If knuckle or slip joint hinges are used, the 16d nails shown in the list of mat-



erials are unnecessary. Otherwise the nails are easier to handle than the pin in strap hinges.) When the glue is thoroughly dry, join the other half of each hinge to its mate and glue to the adjoining panel. Ensure the two panels are against one another, edge to edge. Repeat until all hinges are glued in place.

5. Cut five leg braces (each 22" long) from the aluminum stock. Using a hacksaw, score a 1/16" deep line across the brace 1 1/2" from each end. Bend the ends of each brace on the scored line to about a 30° angle.

6. With the legs attached to their respective panels with bolts and wing nuts, join the panels with the tops down on a flat surface. The panels should be positioned so the angle between adjoining panels measures 72°.

7. Working on the outside of the legs, use a C clamp (2" works well) to temporarily hold the bent end of a leg brace over the predrilled hole in the leg. Using the predrilled hole as a guide, drill a 5/16" hole through the leg brace. Insert bolt and secure with wing nut. Repeat for hole in other end of brace and the second leg if the fit between the leg and brace is close. Otherwise, bend the end of the brace as necessary. Since the ends of successive braces overlap, care should be exercised in fitting and bending the braces to fit as each one is

added and drilled. To avoid any mismatched holes and to ensure the correct shape of the display, number the back of each brace with two numerals to correspond to the numbers of the two joined panels (i.e., leg brace 1-2 fits between panels 1 and 2; 2-3 fits between panels 2 and 3, and so on).

8. Finish legs and outsides of panels to suit.

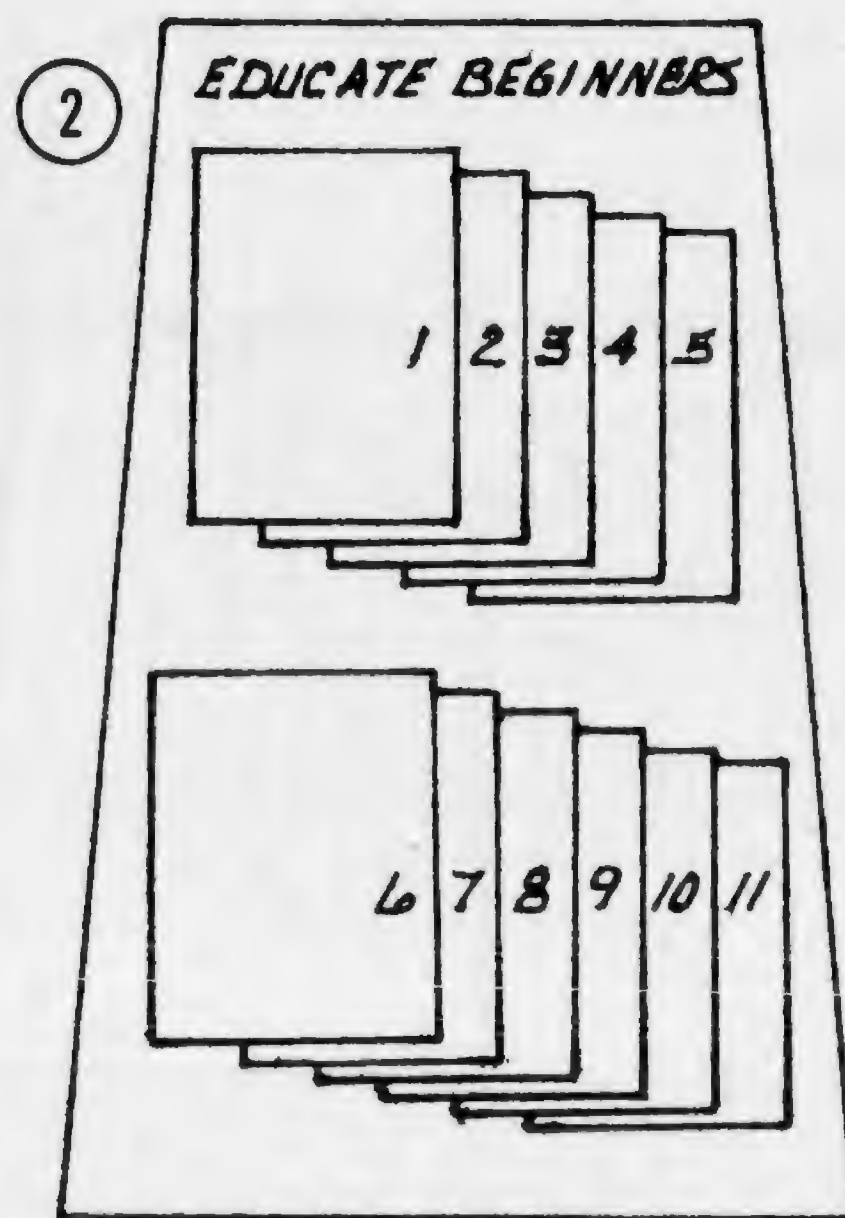
Transporting the Display

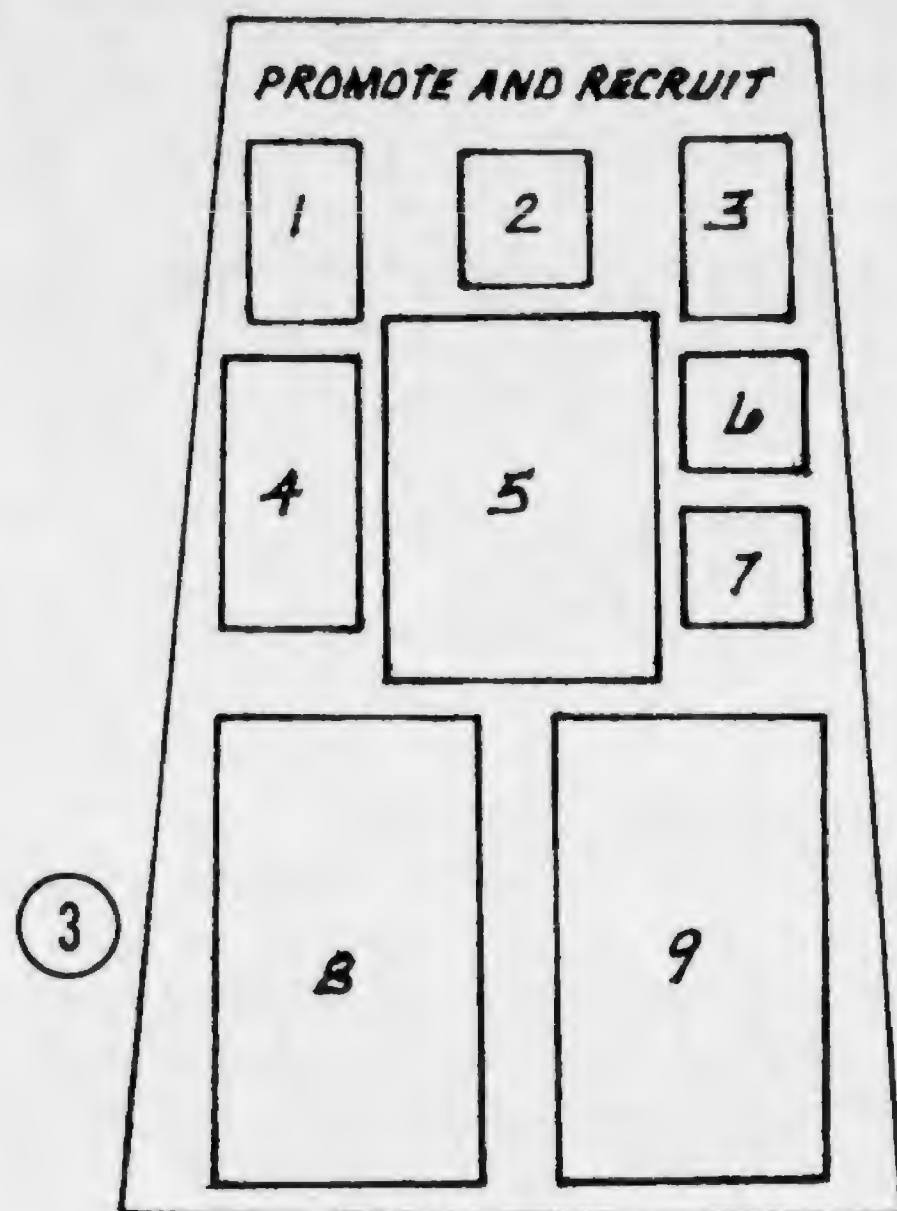
Unbolted, the display is easy to stack and carry in a good-sized automobile trunk. To avoid wrinkling the publications used on Side One of the display, elastic straps were stapled to the left side of the panel, with a small, plastic ring sewn onto the right end of the elastic. The ring fits over a screw-in hook on the right side of the panel. The straps were unhooked when the display was assembled.

What Was Displayed?

The pentagon shaped display allowed us to set up a complete and interesting display of Association materials, as well as national information. Materials could certainly be selected to serve any area (or club), but here is what we used.

Side 1: Entitled *BE IN THE KNOW*, this panel featured the East Texas Association Newsletter, The Texas Star Newsletter (our state publication), the Joint Resolution of Congress designating square dancing as the





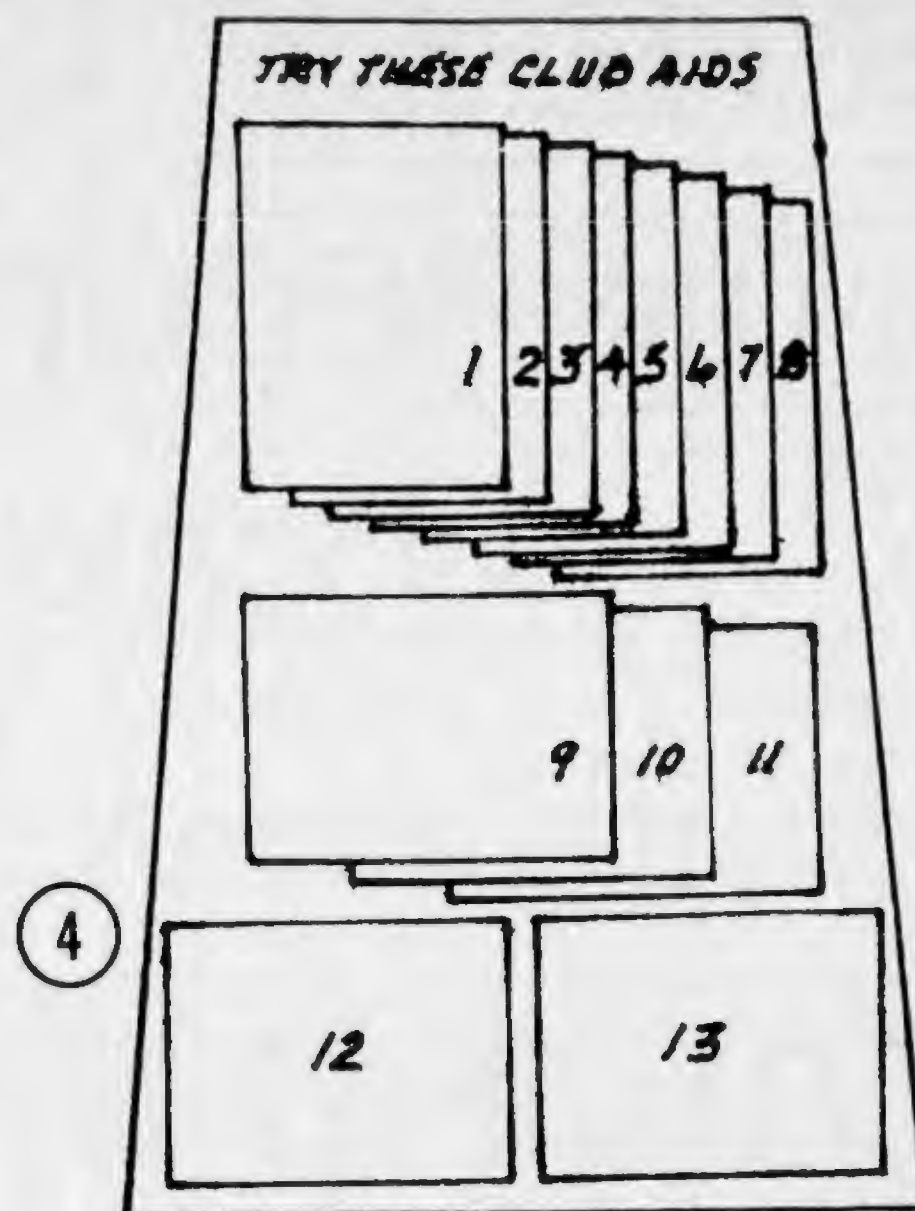
National Folk Dance of the United States and copies of six national publications (including **SQUARE DANCING** Magazine). Subscription rates were listed for each publication and a general note was included: "Ask the ETSRDA Education Director for subscription forms."

Side 2: Entitled **EDUCATE BEGINNERS**, this panel included information helpful to the newcomer. 11 pages, each enclosed in a clear, plastic document protector, included such information as the 10 Commandments of Square Dancing, Code of Ethics, sewing hints, ideas on manners, etc. Each plastic cover was stapled on its left side to the panel.

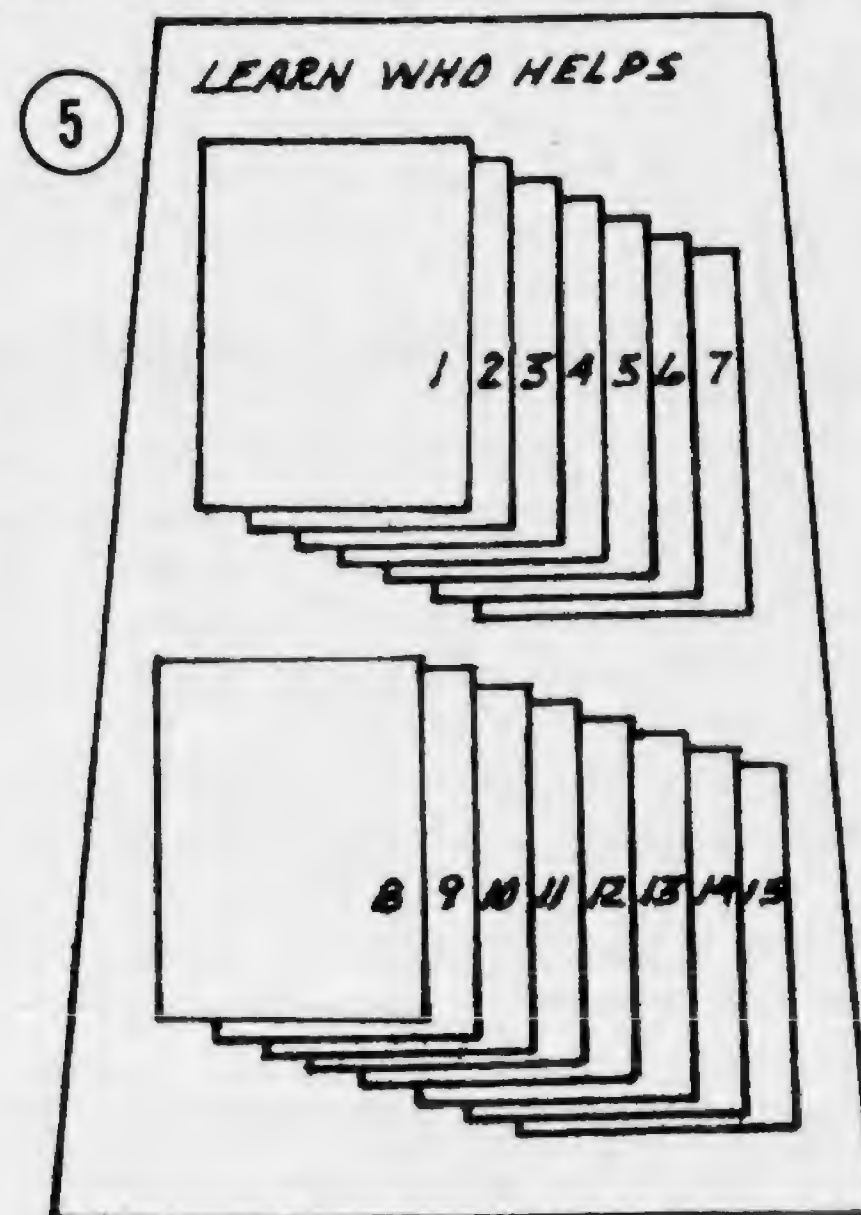
Side 3: **PROMOTE AND RECRUIT** displayed materials available, free of charge, from the East Texas Association, such as decals, round/square dance lesson cards, a pamphlet for prospective dancers, posters, etc.

Side 4: This side was headed **TRY THESE CLUB AIDS** and held a display of free promotional materials furnished by the Texas State Federation, such as square/round/clogging diplomas, member and guest register, general treasurer's record, various breakdowns of club officer responsibilities, and so on.

Side 5: The final side was titled, **LEARN**



WHO HELPS, and listed information about some of the organizations (local, national and international) which serve the activity. These included, in part, Legacy; Callerlab; Roundalab; The American Square Dance Society; The Lloyd Shaw Foundation; Single Square Dancers, U.S.A.; National Association of Square & Round Dance Suppliers; etc.



The RECORD INDUSTRY

Comes of Age

OVER THE YEARS, the square dance activity has seen many labels come and go. Some oldtimers, such as Blue Star, Grenn and one or two others, have weathered the changes from the old 10", 78's through the current 7", 45's, with all their refinements. Relegated to the archives are the MacGregors, Windsors, and scads of others who helped to lay the groundwork for this unique industry but have since disappeared from the scene. In the past two or three years, it seems that for each recording company that dropped from sight, two others stepped in to take its place.

Some of the labels have evolved to almost strictly producing round dance music. Quite a number have added to their operation by taking on additional labels to serve different purposes. A good example is the company owned by Al Horn of Penrose, Colorado, which started out with a single name, but now has labels bearing the titles, Prairie, Mountain, Desert, Ocean, with a different lineup of callers for each one.

Unique in the industry is the splitting of one company into two distinctly different companies, both using the same name. Hi Hat Square Dance Recordings form one company under the leadership of Ernie Kinney, while Hi Hat Rounds are under the helm of Brian and Sharon Bassett of Bassett Marketing.

☆☆☆

How do the label owners establish the titles for their companies? Undoubtedly, each one has its own story, some taking names that correspond to their business or are favorites of the owners. A name such as Shamrock obviously belongs to someone whose background is anchored in the "old sod," JoPat (a contraction of the names of the owners), Thunderbird

(a familiar Indian sign), etc.

Jerry Bradley, Medford, Oregon, decided a few years ago, while recording on other labels, that it made sense for him to come out with a label of his own. (He was influenced partially by an accountant who informed him that he needed to do something for tax credits.) Because the square dance activity in Southern Oregon had become quite large, a new record label seemed to make sense. Faced with naming the new "baby," he was looking for something that would tie in with his desire to concentrate on producing a quality (rather than quantity) product. Driving through town one day, he stopped for a signal light behind an impressive-looking Cadillac Eldorado. Voila. The name stuck, and El Dorado Records was born.

EL DORADO



Obviously a good omen, El Dorado's first releases, "Tell Me What it's Like" and "A Good Gal is Hard to Find," were both best sellers. Bradley indicates two reasons for the company's success: First, an outstanding staff of callers, including John Poling of Medford, Oregon, and Buddy Allison, of Atlanta, Georgia; second, some great advice offered by such veterans in the recording industry as Ernie Kinney, Wade Driver, Gary Shoemaker and Daryl Clendenin.

This bright note is just one indication of the willingness on the part of competitors to lend a helping hand to a newcomer in this ever-growing industry.

The PROFESSIONAL Round Dance Teacher



What is Involved?

by Eddie and Audrey Palmquist, El Toro, California

Step by Step, Palmquist Style is an instructive manual geared to assist round dance leaders in the planning and teaching of a basic round dance course. Authors, Eddie and Audrey Palmquist, have prepared a presentation with instruction and reviews defined in a manner that has proven successful in their own classes. Round Dance Module is featuring excerpts in two parts. This month outlines portions of the introduction with the remainder following in the April issue.



Eddie
and
Audrey

Well known through their choreography and featured at many festivals throughout the years, the Palmquists now restrict most activities away from home to the presentation of clinics across North America. Recently, they became Official Examiners for the Round Dance Branch of the American International Dance Teachers Association. (Round Dance teachers may now take examinations for accreditation purposes at the Easy, Intermediate, and Advanced levels). Weekly private lessons continue to be a part of their personal agenda. Eddie and Audrey believe in their own slogan, "It is what you learn after you know it all that counts."

Special Training: By studying this course you have taken the first step toward professionalism. However, anyone can take a course, but one must learn and then practice to graduate. We anticipate that each of you will prove to be a *professional round dance teacher* by the knowledge you will gain and your ability to teach round dancing in a professional manner. Book knowledge is important but you must be able to perform the steps skillfully and accurately. Head knowledge and execution must go hand in hand.

Promote and Enhance the Art of Round Dancing and the Teaching Thereof: We must recognize that round dancing is an *art* and that *teaching* is a science! Round dancing adds to each of our lives and to the lives of the people we are privileged to work with. We must keep in mind that while we are teaching *rounds* we are teaching *dancing*, and that the student will learn the dancing by our example as we teach the routines. Some will learn by hearing what you say, others will learn by watching what you do—most students will learn by a combination of both. A student will lose confidence in the teacher if you say one thing but your performance doesn't demonstrate accurately what you are saying.

Use Standardized Terminology: It is vitally important to understand and use standardized terminology. When round dancing began it grew somewhat like Topsy, and so did the terminology used. As the activity became more national and as the dancers traveled from coast to coast, it became evident that some form of standardization with regard to basics and figures used was necessary. And so at each National Square Dance Convention since 1964, a panel has been standardizing

terminology by name and definition. Many figures and terminology have become standardized through common usage. Both Roundalab and U.R.D.C. are compiling a manual, setting forth a compilation of standardized figures and terminology from basic through advanced. It is hoped eventually there will be one approved manual resulting from the work of all.

Generate Harmony, Integrity and Goodwill Among Fellow Teachers: It takes each of us to consciously foster harmony, integrity and goodwill between our fellow teachers. Each of us must take it as a personal responsibility not to be a party to bickering and pettiness. Never belittle another's efforts but rather be gracious and kindly. This applies to round dance teachers and square dance callers in our own area as well as across the country. Neither should we allow dancers to

influence us in our attitude toward other teachers or callers. Dancers, by petty tales, can set one teacher against another, thereby hurting the activity and gaining nothing but hard feelings between teachers. We should strive toward a closer cooperation between round dance teachers and square dance callers.

Elevate the Standards, Ethics and Ideals of Those Engaged in Round Dancing and Instruction: How can we elevate *standards*, our own *standards*? Those who study this Manual have shown a desire for learning. However, once you have graduated you should not sit back and say, "I have arrived." One must continually be seeking ways of improving both in dancing as well as in teaching. Whenever an opportunity arises to attend a workshop or clinic on dancing, we should at-

Please see **PROFESSIONAL**, page 78



Bill and Helen Stairwalt, Libertyville, Illinois

ENERGETIC AND LIVELY, the Stairwalts are kept incredibly busy with interests extending from family, church and vocations to square and round dancing. Bill has taught woodworking at Libertyville High School for over 30 years. In their home, there are some very special pieces made from lumber received on their "wooden" anniversary from Helen's dad. It was cut from walnut trees he had played under as a child. By the way, Bill claims he always liked to fool around with wood and ...would you believe, Helen's maiden name is Wood! (This is a true story.) Onward:

The Stairwalts have been square dancing for 17 years and teaching rounds for over 12 years. Locally, they still cue rounds for their original club, the Saints and Swingers, along

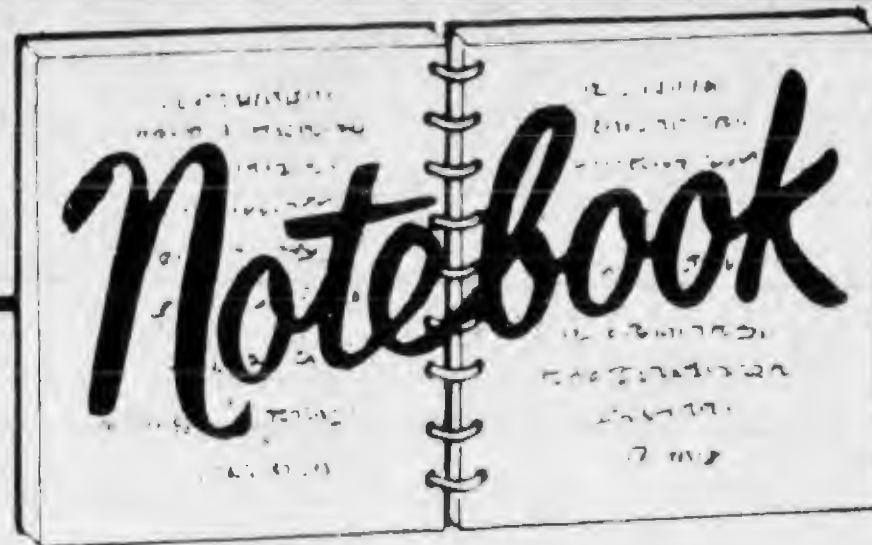
with two other square dance clubs. They teach classes regularly with programs geared to basic, intermediate and advanced and Helen, as the cuer, is noted for articulate cues and an easily understood teaching style.

Very much in evidence at festivals and special events, the Stairwalts have taught at a number of Nationals including the 1983 Convention in Louisville. Increasingly in demand as round dance leaders, they have been on staff at the Royal Interlaken Weekends at Lake Geneva, Wisconsin, since their inception eight years ago and for three years were on staff at the Lighted Lantern in Denver, Colorado.

Always seeking to increase their knowledge, Helen and Walt regularly attend the Round-A-Rama Institute each summer. They are pleased to have had a part in assisting several couples in the Chicago area to become round dance leaders and try to encourage those that seem seriously inclined. With retirement just around the corner, new challenges will undoubtedly be forthcoming. Bill and Helen look forward to traveling and doing more weekends around the country.

What is round dancing to the Stairwalts? Ask and they'll tell you, "A wholesome, recreational activity which provides an opportunity to meet many great people...a splendid couple activity which we enjoy sharing."

The CALLERS



Preparing for Your Funshop

by Mike Seastrom, Northridge, California

ONE OF THE GREATEST CHALLENGES a caller must face is the preparation for the different types of teaching assignments that he or she may be asked to do. Calling or mike time is actually the icing on the cake, whereas, preparation of that cake is the true labor. *Workshop* is the coined name for dancer learning *after* beginner class, and because this assignment can be as simple as one tip or as involved as teaching an entire dance program, the caller needs to develop an understanding of the preparation that will make this dancing experience as positive and enjoyable as possible. "Funshop" is a better name for this part of square dancing and perhaps someday it will become the coined phrase.

In any funshop presentation there are four major goals that need to be addressed. They are: (1) Have fun; (2) Improve dancing skills; (3) Teach styling; and (4) Include background information.

Keep it Fun

Keeping the learning experience enjoyable is the key to funshop success. Caller enthusiasm in the presentation of new or different material sets the pace from the start. Avoid commenting on how easy the figure is or telling dancers that the movement may seem difficult at first, but "hey, you can do it!" If any number of the dancers fail to meet the implied expectations they will become frustrated. Fun and learning comes to a screeching halt when frustration begins.

Plan your teaching so that you know your dancers can succeed *before* you put the needle on the record. The joy of success always adds to the fun. A little bit of challenge can also add to the funshop by providing an element of discovery. There is a fine line as to how complicated you can be with your new materials, so use good judgement and keep a watchful eye for the indicators — smiles, frowns or furrowed brows. The primary goal of fun can more closely be attained when the caller is enthusiastic and the dancers are succeeding.

Improve Dancing Skills and Teach Styling

The second goal is to improve dancing skills. Clue your dancers as to their formation at the start and at the completion of the call. *Formation awareness* is just as important as *teaching by definition*. It may also be possible to draw a parallel between what your dancers are learning and what they already know or should know but may be weak on. Teaching by proper association always enhances the learning process and if you only improve their skill with a call that they have already learned, you have succeeded in this second goal.

A thorough but brief explanation of styling is the third element to be

considered in your preparation. Proper hand and armholds should be discussed as well as skirtwork, if applicable. A mention of how many beats or smooth steps it takes to dance a movement will also add to the thoroughness of your teaching.

The Background of a Call

Explaining the "history" or background of what you are teaching may be achieved by simply mentioning the author of the call and his or her hometown or state. If you have access to additional information, such as the parent call, family of calls or figures that have led to the evolution of what you are teaching, all the better. This information will add another dimension to your teaching and further enhance dancer appreciation for the "fine art" of American square dancing.

ABOUT THE AUTHOR: Mike contributed to the Caller's Notebook in April, 1981, with an article on directional calling. Now you may enjoy his constructive approach to Funshops. The Seastroms are well-known and well-liked for their square dance leadership throughout California. He and Gail are on summer staff at the Sets In Order Asilomar Vacation Institute and Mike is currently Callerlab's Committee Chairman for the Plus Movements of Square Dancing.

If you prepare and learn your material with these goals in mind and if you make a strong effort to be concise in the teaching process, your dancers will be dancing more, walking through the movements less, and enjoying their funshop experience to the fullest.

Funshop's Main Categories

Most funshop assignments will fall into one of these four main categories: (1) Single tip; (2) Single dance session; (3) Multi-sessions for dancing refinement; (4) Learning a new dance program. All of these assignments should be prepared with the four major goals in mind. The differences that separate these categories are the amounts of time involved and quantity of material to be covered.

Once the decision has been made to include a single funshop tip in the dance, the caller needs to first have some knowledge of the dancing capability of the floor. This question can be further pursued by determining if the dancers are fairly equal in their ability or if there is a wide degree of difference in their experience. *Positional refinement*—taking a standard known basic and calling it from different and unusual setups—is an effective funshop choice when dancer ability is consistent. Teaching a new call from "scratch" is a very good idea when it appears that there is a wide range of dancing experience. If handled carefully, the more experienced dancers will not mind the review, knowing as you know that the effort is necessary if the less experienced dancers are to keep up.

Sometimes your program may warrant that you do a funshop tip early in the evening so that you can use the material right from the start. If this is the case, use a short patter call warm-up to iron out the sound and so that your dancers can get tuned to your voice. This also gives you a little time to check on your dancers' ability before making a final decision on your material.

Each caller has his or her own method of presenting a call, but one proven approach is to let the dancers know what is coming and what you expect of them. Announce the name of the call and quickly get the floor into the proper

formation to start. After an explanation of the starting and ending formations, briefly describe the call while the floor is tuned-in. If the movement is more than 12 beats long, find a convenient "stopping point" and let them take a "snapshot" of their formation. This will serve as a cueing point for both you and your dancers. This is a good teaching technique to use during the learning phase. Finish your walk through(s) quickly and get your dancers home. This is a great time to compliment or encourage them.

As you're doing this, explain the styling and some of the background of the call and move the dancers through the call again either using the same routine or a different one, depending on the progress that is being made. Avoid *overteaching* but at the same time don't take too much for granted. The entire teach should not take more than 10 minutes and should be closer to five minutes, if possible. Now start the dancing, but remember how long the dancers have been on the floor and time your calling accordingly.

You can also include what you've taught in the singing call, but if the dancers are flustered or appear unsure, let them relax. You definitely want them to succeed and the singing call can provide that winning touch. Use the material in the very next tip so your dancers won't forget, but be careful not to overburden them.

The Single Session Funshop

Callers are sometimes asked to do a funshop session ranging from one to three hours. This session might be planned the afternoon before or the morning after an evening dance at a festival or it may be part of the program during a square dance camp or vacation institute. It's always better to be overprepared. However, don't feel obligated to present everything you've got. The old cliché of "leaving them wanting more" almost always applies.

The same basic steps apply in starting a funshop session that applied in a single funshop tip. Warm up the dancers to your calling, determine the composite of dancer experience and proceed with your teaching. Start with something the dancers can do successfully in a short period of time. Allow them to win early in the session without a great deal of walking time. This puts them on your side and leaves them ready for more.

Make your second teach a little more complex than the first. This can be accomplished by teaching a completely different call or by progressing further. The increase in complexity can involve more advanced positioning or it can be an extension to what you first taught. It's desirable to include, in this segment, the material you taught first even if you only call it briefly. A comprehensive approach of continuing to call previously taught material gives the dancer a sense of accomplishment and ties the session together. If, for some reason, dancers are still arriving after the first or second tip, you will discover that reteaching the late arrivals can definitely irritate your punctual dancers who already know the material. In a case such as this you may have to revise your planning, perhaps reviewing what you've taught to this point but with a different method and using different drill material.

The decision of how much to teach in one of these sessions depends on the amount of time you have and how your floor is responding. Give them their money's worth without boggling their minds.

Sometimes a single funshop session is shared by two or even three callers. The key to making it successful depends on good communication between the callers involved. With a short meeting prior to the session you can determine approximately what will be taught and by whom. With multiple callers it's

important to plan the continuity for maximum dancer enjoyment. Discussing changes in the program and providing feedback to each other during the session is also important, realizing from the start that caller competition is unprofessional, self-destructive and detracts from dancer enjoyment. Working together on a single funshop session, when properly handled, can provide a great deal of fun and satisfaction to callers and dancers alike.

You may be asked to conduct a full-session funshop by a club. A coordination meeting with the club's officers well in advance of the session will help to ensure a harmonious relationship. What do they hope to accomplish by the funshop? Find out all you can ahead of time so that you can be fully prepared. Good communications are essential and, you, as the caller involved, must follow good leadership practices to keep everyone working together toward the same goals.

The third main category to consider is a multi-session approach. At a festival or institute where workshops are included, there could be three or more separate one or two-hour sessions. In instances such as this, a movement may be presented in one session, then reviewed in the next and retaught or reviewed again in subsequent sessions as the need dictates. In this way the material can be refined gradually, each session building on the last. Whether this funshop is ongoing or has a definite length, goals should still be set in order to prepare properly. Be flexible in case you take too much for granted or misjudge dancer experience. Allowing time to teach positioning, formation awareness, styling and background are all important considerations in providing the total perspective for your dancers.

The Fourth and Final Category

Moving on to a new dance program (i.e., from Mainstream into Plus) is the fourth major category of funshop dancing. The same basic principles apply here as in the other assignments. After drawing up a flexible master plan, prepare each session with the four goals of funshop presentation in mind. To back this up you may wish to distribute handbooks and information handouts to your dancers to take home for additional reference and study.

In all four categories make yourself available between tips for individual help. Do this if your dancers request it to avoid embarrassing anyone. Tactfully offer this assistance when you see a need. Actually getting out on the floor without your microphone to help with a square is an effective method of teaching, particularly when working with a class or with those you call for on a regular basis. Sometimes communications are more positively received on a face-to-face level and this personalized touch will be greatly appreciated.

Refrain from calling a "wrong way" dancer by name from the stage. Try looking in another direction and make a generalized statement or correction for *all* the squares rather than take a chance of embarrassing any individual dancer or square.

Be sure, whenever possible, to vary your setups and getouts when teaching new material as a means of expanding dancer experience. Consider the success you are having with the dancers as an indication of how far you should go. If dancers can easily anticipate calls they've acquired a built-in handicap.

Each caller develops and redevelops his or her own ways of preparing for a calling assignment. Using the goals and principles we've outlined, while adding a few of your own, you can enhance your chances of success. Be prepared. Keep an open mind for your own personal growth and keep the dancers smiling.

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado

IT HAS BEEN ABOUT 18 months since we highlighted setup modules. By this time, I assume that there are people reading this column who were not taking the magazine in November, 1982. As such, let's take a short review. A setup module moves the dancers from the usual starting square formation or zero square (ZS) to some formation where the caller recognizes the formation, sequence and rotation (FSR) of the dancers in the square. For the sake of simplicity I usually stick with setup modules that end with the dancers in another zero formation. These are usually a zero box (box 1-4 or have the heads or sides square through four) or a zero line (1P2P line or have the heads or sides lead right and circle to a line). As far as I know Bill Peters coined the terms zero square (ZS), zero line (ZL) and zero box (ZB). I asked him one time and he said the term zero meant zero moves to a left allemande.

There was a definite reason for my picking this particular labeling system. First, it was simple. I didn't have to worry about whether the heads or the sides started the action. It also left me totally free to rotate the square any way I wanted and not have to worry about getting into a technical argument with one of my peers. Finally, it allowed me to organize my modules into a very straight forward notebook system and write a whole book about the topic.

With the above in mind, let's look at some more setup modules. As you study these modules, remember that even though the modules start using the head couples, they work just as well starting with the side couples. Also do not be surprised if the finishing setup twists or turns the square from the standard orientation. The following are just favorites that I've collected over the years.

ZS-ZB

Heads square thru
three quarters
Separate around one
to a line
Centers only box the
gnat
Everybody right and
left thru
Slide thru

Four ladies chain
Sides star thru
Double pass thru
Lead couples partner
trade

Four ladies chain
All rollaway half
sashay
Heads square thru
Box the gnat

Heads star thru
Zoom
Double pass thru
Centers in
Cast off three
quarters
Centers square thru
Ends star thru

Heads star thru
Double pass thru
Peel off
All star thru
California swirl
Centers pass thru

ZS-ZL

Four ladies chain
three quarters
Heads pass thru
Separate around one
to a line
Centers only box the
gnat
Everybody right and
left thru

Four ladies chain
Heads flutterwheel
Sweep one quarter
Everybody double
pass thru
Lead couples partner
trade

Sides rollaway half
sashay
Head ladies chain
Heads half square
thru
Swing thru
Men run

Four ladies chain
three quarters
Four ladies chain
across
Heads square thru
Pass thru
Centers turn thru
Centers in
Cast off three
quarters

Four ladies chain
three quarters
Heads spin the top
Recycle
Double pass thru
Peel off

Notice that each pair of modules has a theme and that several of the modules are rather tricky. I also arranged them to work roughly with the normal teaching order for square dance basics. By this time of the year most of the classes should be just about through everything in this group except for, perhaps, the last two modules. Try using these setup modules in your class and club. If they can do the first eight comfortably on the first try, you are probably teaching very well. If they can't, you may want to look at your teaching procedure and fill in a few gaps in their dance knowledge.

ADVANCED

by Bill Davis, Sunnyvale, California

SINCE WE FIRST started writing this column about three and a half years ago, we perceive there has been a change in the character of Advanced square dancing. At that time the Advanced square dance activity was growing at perhaps its greatest rate. Although the movement is still growing, we sense that at present, the rate of growth has decreased somewhat. We thought it might be interesting to review our thoughts from that time and compare them to the picture today.

I see both dancers and callers contributing to the major differences. First, four years ago we had a significant pool of Plus dancers who had been square dancing for anywhere from three to five years (and even longer) and who were looking for additional involvement in their chosen hobby. Today, the pool for Advanced dancers consists mainly of Plus dancers who have been involved in square dancing for less than three years. These are the people who have a keen interest in square dancing, but who have not danced all that long. They are, typically, not as accomplished dancers as their counterparts of four years ago. They are getting into Advanced dancing because it represents a step ahead in dancing rather than because they are looking for a difference in dancing as a result of having done the same thing for several years at the same place.

Peer pressure is probably more of a factor for the incoming Advanced dancer today. This difference in motivation (if it exists as I see it) means that the nature of these dancers, and, hence, the nature of Advanced dancing is probably different. A major factor is that the dancers are, on the average, less well prepared. They have not been dancing as long. They don't know their current repertoire as well as their counterparts did four years ago. They haven't danced to as many different callers and, hence, don't have the breadth of choreographic experience. The dancing that is, therefore, appropriate with these people is less complex, less conceptual. On the other hand, the dancers are, typically, very enthusiastic and eager to learn and advance. They are

less blasé and less demanding. This is not to say they have less potential. Their basic capability is still about the same. So the learning curves are about the same; they just start from a lower Basic plateau.

The second way in which Advanced dancing is different is due to the mix of the callers. Four years ago, most of the callers teaching and calling Advanced had called Challenge. (Recall that the Advanced program was split out of the Challenge program by Callerlab in 1977.) Today, there are many callers teaching and calling Advanced who have never taught or danced Challenge. In fact, there are a significant number of Advanced callers who have not and do not dance a significant amount of time in the Advanced program. The result of this is that they usually do not teach and call with the same insight as the Advanced callers of several years ago. I am not saying that this in and of itself is bad or good, simply that it is *different*. (Most Mainstream and Plus callers do dance or have danced extensively.) Many of the Advanced-only callers have very successful programs; their impact on the Advanced program is two-fold. First, the dancers in the less challenging Advanced programs are weaker, especially in dancing from all positions and formations. Second, they have a broadening effect on any event that draws from and, thus, consists of a mix of Advanced dancer capabilities.

Another consequence of more callers at the Advanced level is that there are more open Advanced dances. At these dances singing calls are being done much more frequently than was the case a few years ago. Again, I do not consider either of these results bad or good per se but only point out that the consequence is that the program is changing.

I note with interest from the Bill Heimann survey reviewed in this column last month, that dancers responded that they preferred continuous, flowing choreography rather than the choreo resulting from isolating two, four, or six dancers. I suspect that this response is due, in part, to the fact that no one likes to be not-dancing, and in part due to the fact that there is a greater dance-like feel to the continuous choreo. One way that callers have of responding to such a preference is to use more singing calls. It will be interesting to see if this is a trend and does indeed spread to most Advanced dances and not just those with non-Challenge background callers.

CONTRA CORNER



THERE'S BEEN CONSIDERABLE action in the contra sector these past few months. First, we received a copy of Volume I, No. 1, of *Contra Conversations*, a homey piece of literature edited and published by Mona Cannell, with Stew Shacklette and Lou Hyll helping out on the staff. It's starting out to be a fun publication and the first edition included the write-up for "Aw Shucks" by Carol Kopp, done both in lines and as a Sicilian circle. If you're interested in becoming a subscriber, write to: *Contra Conversations*, 2201 Hazelhurst Court, Kettering, Ohio 45440.

Not long after, we received what must be one of the most ambitious contra projects to come along in years. It's an 8½" × 11", 90-page book called *Zesty Contrás* — a selection of 500 New England style dances with a provocative explanatory text by Larry Jennings. To say the book is jam-packed with contra material is putting it lightly. In the early sections an in-depth discussion covers the background of the activity with notes on music, teaching, programming, etc. Once the opening amenities are over, Larry jumps into the dances with both feet. More than 360 improper duples (every other couple crossed over and active) make up the first section. This is followed by a collection of 33 triplets (three couples working together), and the balance of the collection covers an assortment of circle dances, mescolanzas, and other formations.

It's an amazing collection which represents an intensive knowledge of the activity and a willingness to share scads of material. The book, published by the New England Folk Festival Association, is available by writing 309 Washington Street, Wellesley Hills, Massachusetts 02181.

A second book came out near the close of last year. This one was written by Heiner Fischle in Hannover, West Germany. Heiner, an enthusiastic leader in American square dancing overseas, has taken a collection of 37 contras and presented them in this collection with German and English explanations. Because square dances are always called in English overseas, we assume that they appear

here in German as well as in English as a help for the cuer-teacher in understanding the patterns before presenting them to dancers. This is an interesting collection with many standard contras and then some you may not have encountered before. It's a definite boon to the activity in Germany. For information on *A Guide to Contra Dancing*, write to Heiner Fischle, Stromeyerstr. 3, 3000 Hannover, West Germany.

☆ ☆ ☆

We received a copy of Dick Leger's "A Modern Style Contra Dance Party," recently. Recorded for TNT Records, the collection of eight contras is accompanied by TNT tunes (Alpine Hoedown, Row Row Row, Express Hoedown, etc.). Dick, who you know through his contributions to this column over the years, is a master at timing and for those involved in learning to teach and call contras, the album is an excellent showpiece. The eight excellent contras are all original compositions by Roger Whynot. Dancers will find this album, together with its instruction sheets, a delightful way to become acquainted with these longways dances. The album is available where TNT Records are sold. Here is a write-up from one of the contras on the album:

THE HARROW

by Roger Whynot, Pride's Crossing, MA
Alternate duple - single progression

— — — —, **With the corner do sa do**
— — — —, — **Same girl swing**
— — — —, **Four in line away from me**

Put the girl you swing on the right hand side and form lines facing away from the caller.

— — **Dixie twirl**, — — **back in lines**

In a Dixie twirl the center couple arches, the lady on the right ducks thru the arch taking her man with her. The couple on the left walks forward to the other side. All done with hands still joined.

— — **Bend the line**, — — **ladies chain**

— — — —, — — **Chain back**

— — — —, — — **Circle four**

— — — —, — — **Star thru**

— — **Pass thru, with new corners do sa do.**

33RD National Square Dance Convention[®]

Baltimore, Maryland
June 28, 29, 30, 1984



THE BALTIMORE CONVENTION is 100% computerized, but that doesn't mean there won't be any errors. Computers, unfortunately, only put out what is put in, and when the wrong information is input, the wrong information is output, too. Dancers are urged to check their registration forms carefully before mailing them in. Baltimore is having great difficulty with the inaccuracies contained in registration blanks, such as wrong zip codes, misspelled cities, incomplete information, etc. . . .

☆☆☆

Did you know . . . The American flag is flown 24 hours a day at only four places in the United States, as authorized by Presidential Proclamation. These four sites are all in and around Baltimore—Fort McHenry (Baltimore), Flaghouse Square (Baltimore), the Capitol Building (Washington D.C.), and the Marine Corps Memorial (Arlington, Virginia, across the Potomac River from Washington).

Flag Day, June 14th, always involves a special ceremony honoring the National Emblem at Fort McHenry. The 33rd National is planning to have the first registrants from each state participate in a special flag-raising at the Fort during Convention week.

☆☆☆

Exhibitor booths are an important part of every National Square Dance Convention. Attending dancers eagerly look forward to shopping for new attire and square dance accessories between dance sessions.

To help solve some of the problems resulting from the hectic pace surrounding any Convention or festival, exhibitors formed their own association, the National Association of Square and Round Dance Suppliers

(NASRDS). The NASRDS is recognized by the National Executive Committee of the National Square Dance Convention as the authorized representative of the suppliers.

A "priority list" of long-time exhibitors was established by the NASRDS to be used in selecting who has priority on booth locations. The list, with the approval of the National Executive Committee, is passed on to each Convention's Booth Committee for use as a guide in such selection.

The NASRDS also settles any peculiar problems that might arise at a Convention between the Convention Committee and booth operators. A case in point—Baltimore won't have a large enough area to accommodate as many booths as Louisville had, so some booth operators did not find space for their booths in 1984. The NASRDS has taken this into consideration and frozen the priority list so any booth operator unable to exhibit in Baltimore for this reason will not lose his position on the list. So dancers, though you will see many familiar faces in Baltimore, don't be surprised if you don't see them all. They'll be back again next year.

☆☆☆

Baltimore has lots of housing and anticipates no problem there, but it is not all in a 50-story building adjoining the Convention Center, according to Jack Giblette, Registration and Housing Chairman. Jack asks all dancers to send in their registration form as soon as possible so the Committee can provide housing that will fit everyone's need. There is still dormitory and recreational vehicle space available. Hurry dancers! This is one Convention you don't want to miss.

—from *National Squares Magazine*

The Several Faces of ACEY DEUCEY AN A-1 MOVEMENT

LOOKING BACK a few years, we note that one of the transition movements in the activity's changeover period has withstood the test of time. The call, Acey Deucey, was the forerunner of a number of combination calls, which over the years appeared to outdistance this one in popularity. However, recently, with the creation of various programs by Callerlab, Acey Deucey has found a rather permanent "home" where it may reside indefinitely.

Let's take a look at the definition of Acey Deucey: Starting formation — parallel ocean waves or parallel lines. Centers trade while the ends circulate one position.

The routine, following this definition, can be achieved from a broad number of setups as we will illustrate on the following three pages.

First, let's take a look at the simple garden variety. The action starts from two parallel ocean waves (1) which were set up by having the sides square thru, then step to a wave. Acey Deucey begins as the outsides (in this case, the men) circulate as the centers (the ladies) trade (2). The action ends in about four steps as the dancers, once again, are in two parallel ocean waves (3).

The series continues on the next page.



From 2-faced lines

Here's how Acey Deucey appears from two parallel, identical two-faced lines (4). The ends (boys) circulate as the centers of the two-faced lines (girls) trade (5). The action ends once again with the dancers in parallel two-faced lines (6).



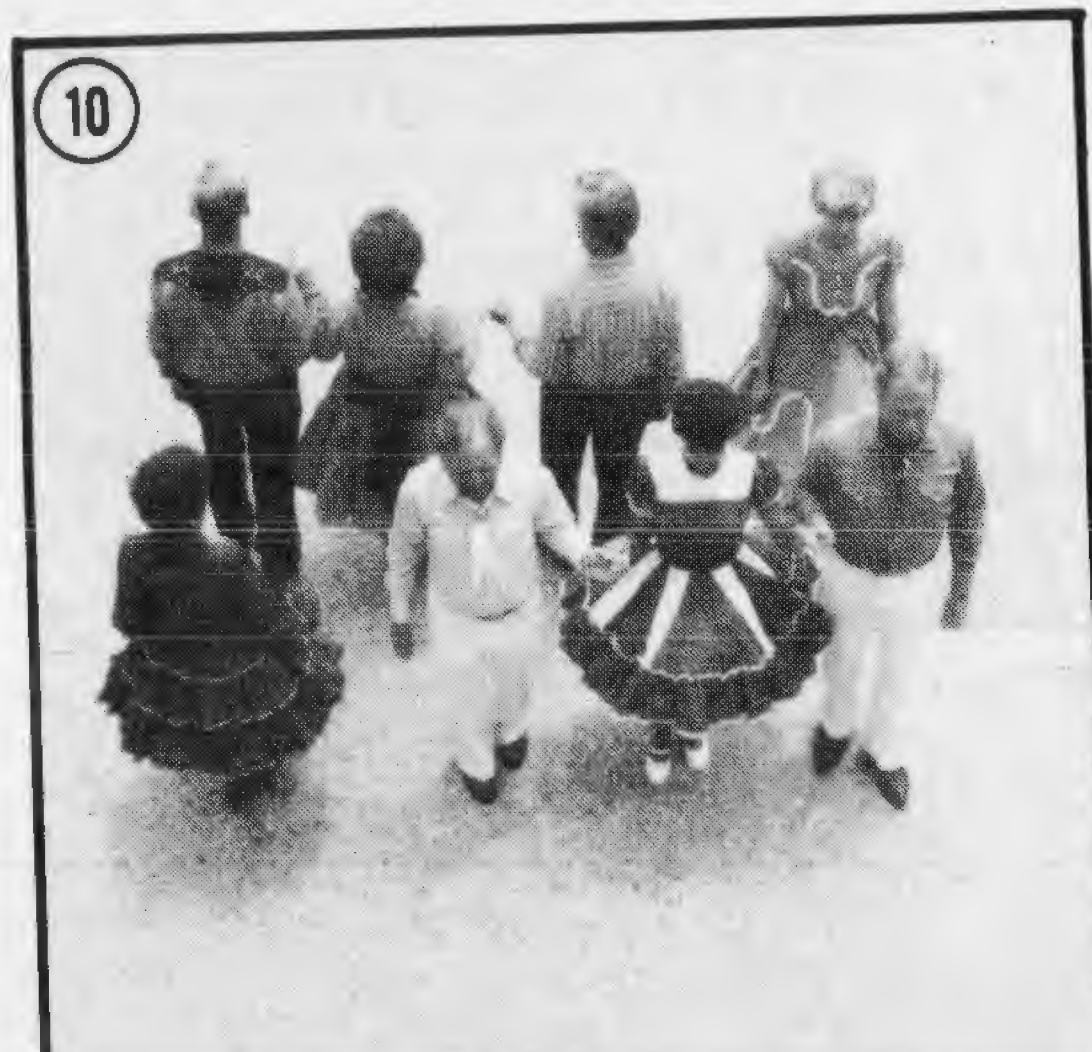
From lines of four facing out

Now, let's take it from lines of four facing out (7). To accomplish an ends circulate, in this setup we note that the ends are essentially doing a trade (8). At the same time, those in the center are doing a partner trade and the action ends with facing lines of four (9).



From three and one lines

An Acey Deucey from three and one lines — three dancers in the line facing out and a lone end dancer facing in (10), once again has the ends doing a circulate as the centers partner trade (11). They complete the movement in new three and one lines (12).



For one more example see page 56



6 by 2 — ACEY DEUCEY



ONE FINAL EXAMPLE:

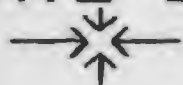
We have one more variation of Acey Deucey. In this example, we'll start out with end-to-end diamonds (13). Those on the outside (six dancers marked with X) are going to circulate one position (14) while those in the center (the two ladies) trade (15). They end,

once again, in end-to-end diamonds (16).

Note that it's a habit in many areas for the "points" of the diamonds to actually "point" as is shown in illustrations 13 and 16.

The definition of Acey Deucey holds up well in all our examples proving the flexibility of this old-timer.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Idaho

The Choo Choo Square and Round Dance Club, Pocatello, and its caller, Cloyd Murdock, were the surprised and pleased recipients of "The Traveling Throne," an elaborately decorated commode on wheels presented by the River Reelers of Rupert. Constructed by the Shirts and Skirts of Amherst, New York, the "throne" began its travels in 1978 when one square dance club presented it to a club it visited. To date, its travels have been from New York to Oregon and it is presently being returned to New York, square dance club by square dance club, city by city, across the United States. The purpose is to promote the "friendliness and fun of square dancing to all clubs, near and far." The Choo Choo Squares plan to travel to Ogden, Utah,

and present the "throne" to caller, Scott Smith, and his club. — Cloyd Murdock



Restoration plans involve Square Dancers.

Pennsylvania

There are many fundraising projects in the works to help with the restoration of the Statue of Liberty. Since we would like square dancing to be the National Folk Dance, I believe it is only fitting that we do our fair share in helping to restore "this lady." I am waiting for a letter of endorsement from the National Fund Raising Society, New York City, and have spoken with the people at the I.R.S. They tell me all contributions will be tax-deductible as long as we file for tax-exempt status, which we are in the process of doing.

Dancers at the Southeast October Spectacular in Lauderhill, Florida, display the victory sign in their support of Bill HR 1706 to make square dancing the National Folk Dance of America permanently.



ROUND THE WORLD of SQUARE DANCING

Anyone wishing to contribute should make checks payable to: "Save Our Lady," and send them to Nazareth National Bank, Moorestown Branch, 553 Nazareth Drive, Nazareth 18064. Our goal is \$1,000,000 and we hope to make the presentation at the National Convention in Baltimore in June. — *Ed Kozlowski, Jr.*

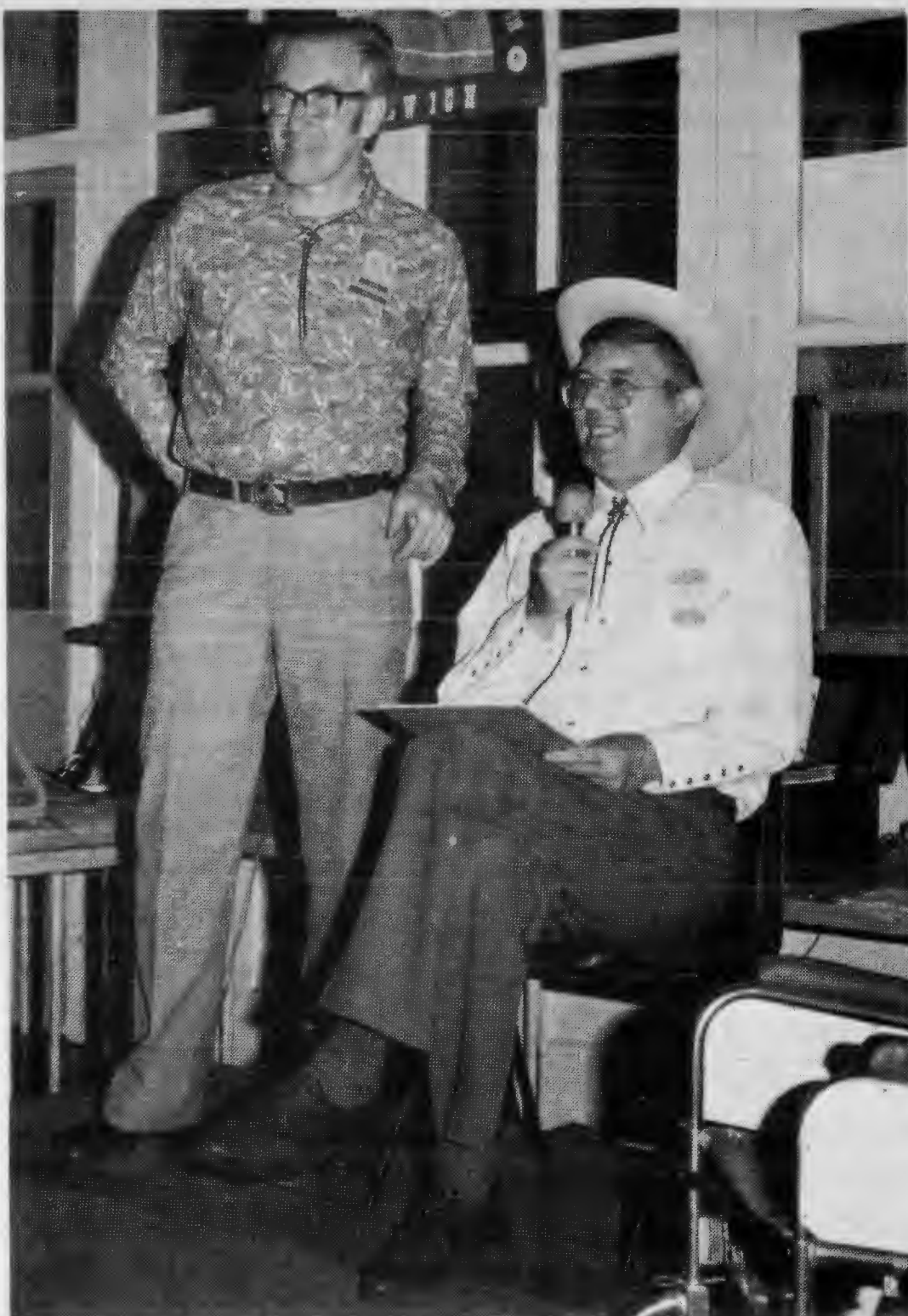
British Columbia

March 9-11 the Spring Fling Square Dance Weekend will take place at the Mount Boucherie and Parkinson Recreation Complexes in Kelowna. This Mainstream event features callers, Wayne Easton and Mike DeSisto. At the same locale, the Cherry Blossom Swing Square Dance Weekend will be held April 13-15. Admission to this Plus weekend is by preregistration only. Joe and Shirley Johansson are the featured caller-couple. For information on either event write 2513 Harmon Rd., Kelowna V1Z 2C1.

— *Brian Elmer*

England

Here is what we feel is a "first." As caller for the Shirts'n'Skirts Square Dance Club at Ipswich, Suffolk, I would like to introduce you to our club president and second caller, Keith Marlow. Following a near fatal illness five years ago, Keith was left a semi-invalid and, apart from just being able to walk around the house, is dependent on a wheelchair. A former policeman, he is now unable to work. While recovering from his illness, his wife, Janet, decided to take up square dancing. Keith went along for the company. And, as Keith says, "In the four years since Janet made those first few tentative steps, square dancing has remade my life." While Janet was learning to dance, someone suggested Keith ought to get involved by learning to call. And learn he did. Although he had been told that anyone wanting to call should have danced at least for three years, Keith is now a full-fledged caller. This past fall he graduated his first beginners' class and says it may be the first time "a disabled, nondancer, has graduated students in Great Britain and possibly in the world." He is now president of our club, and the club membership has doubled. He is a member of the Callers Club of Great Britain and has com-



Shirts'n'Skirts caller, Ron Everitt, and Keith Marlow (seated), new addition to the calling roster in England.

pleted one of their callers courses. He guest calls at many dances in the area. Despite his illness, he is always genial and friendly and states that he wishes to put back into square dancing all he has received from it. Due to Keith our whole area has been flooded with good publicity regarding the joys of our hobby. His achievements have been a "magnificent boost" to square dancing.

— *Ron Everitt*

Wisconsin

We don't get much free publicity these days in Racine but an item printed in a recent Journal Times more than makes up for it. The writer, Kim McAuliffe, a nondancer had the following to say in part... "I expected eight couples and a caller — simple folk with not much to do on a Saturday night... I was stunned at the sight of 89 colorful couples swinging their partners and a gritty lady caller with a fast grip on the evening... Square dancers struck me as being members of an

American subculture, hellbent on keeping American couples together, and whose prideful premise — meeting people makes you happy — promenades around the dance floor with it.” — *Charline and Norman Flynn*

Ohio

It's time for the Shamrock Squares 11th Annual Leprechaun Award Dance. This special honor goes to a Central Ohio couple who has contributed that “extra something” to the wonderful world of square dancing. The same couple is then recognized by the Central Ohio Corporation of Dance Clubs for outstanding service and is sent to the State Convention as Honor Couple from Central Ohio. This year's dance is scheduled for March 11th, 2:00-6:00 PM. Callers will be Ralph Hogle and Dick Loos, with Dick Blaskis on rounds. Further information may be had by contacting Bill and Elaine Lawn, 41 E. Dunedin Rd., Columbus 43214.

Oklahoma

Oklahoma City Silver Spur is having a double celebration to celebrate its 35th anniversary and the 35th calling year of its caller, Gerald McWhirter. The event will be held March 17 at the State Fairgrounds in Oklahoma City. This “Salute to Gerald and Silver Spur” promises to bring friends and former members from throughout the state. Silver Spur is Gerald's “home club,” although he also calls for several other groups, from Mainstream to Advanced, and teaches one set of beginner lessons each year. His credits for helping square dancers, square dance leaders, square dance clubs and organizations in community and square dance causes as well as square dance public relations are too numerous to list. Gerald releases his own recordings



Gerald
and
Sally
McWhirter

on the Roofers' label and he and his taw, Sally, operate a large roofing business. Silver Spur has danced for most of its 35 years at the same Westside Lion's Hall on the first and third Saturday nights. The club enjoys a Mainstream Plus program and maintains about a 100-couple membership. Its motto, “Good Fellowship with Good Square Dancing,” has been a true statement for all its existence. Come join us at our “double” 35th. It is free to dancers and callers.

— *Chet Ferguson*

Florida

The Florida Square and Round Dance Hall of Fame became a reality on December 4, 1983. Although the first awards were made at the State Convention last May, the display at Strawberry Square in Plant City was officially opened this past December. The first three awards went to Gene and Ima Baylis (caller, organizer of Square Wheelers, a wheelchair exhibition group, and co-organizer of the Florida Round Dance Council), Kay and Ed Mack (round dance cuers and instrumental in the

*Please see **WORLD**, page 78*



The Florida Hall of Fame award which is displayed at the Strawberry Square hall (right) in Plant City.



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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

March, 1984

THE SPLIT FAMILY

by Gene Trimmer, Paragould, Arkansas

WE OFTEN RECEIVE REQUESTS for Callerlab Basic Program material. The lament is often heard that there is just not too much variety available within the 48 calls and families of calls appearing on the program. There is a limit to what can be done with the Basic program but so far, no one has even approached it with available written material. There *are* certain basics which do not begin to approach their potential until other calls are subsequently taught. One of these is the Split Family. We are limited in our use of split until we begin to regularly get the square into eight chain thru formation. This occurs after we have taught lead right, star thru and square thru along with California twirl. At that time, we focus our attention on dive thru and forget split two and around one. Let's take a quick look at what we can do with just the first 27 basics using split two and around one. First a couple of zeros, some of which are technical zeros.

Zero Box Zeros

Split two and around one . . . lines
Star thru . . . California twirl

Split two and around one . . . lines
Bend the line . . . star thru
California twirl

Everyone half sashay . . . split two
Around one . . . lines . . . star thru

Everyone half sashay . . . split two
Around one . . . lines . . . bend the line
Star thru

Zero Line Zeros

Star thru . . . split two . . . around one
Lines . . . pass thru . . . U turn back

Star thru . . . rollaway half sashay
Split two and around one . . . lines

Now let us get to some real routines:

Sides square thru . . . split two
Around one . . . lines
Centers square thru . . . ends star thru
California twirl . . . all square thru
Bend the line . . . right and left thru
Star thru . . . rollaway half sashay
Split two . . . around one . . . lines
Bend the line . . . star thru
Left allemande

Sides rollaway half sashay
Heads star thru . . . California twirl
Split two . . . around one . . . lines
Pass thru . . . U turn back . . . star thru
Centers pass thru . . . star thru . . . pass thru
Bend the line . . . star thru
Everyone rollaway half sashay
Split two . . . around one . . . lines
Star thru . . . left allemande

Heads rollaway half sashay
All join hands . . . circle left
All eight forward and back
Boys forward and square thru
Split two girls . . . around one . . . lines
All join hands . . . circle left
Eight forward and back . . . girls forward
Square thru . . . split two boys
Around one . . . lines . . . boys left hand star
Pick up partner . . . star promenade home

Sides square thru
With sides right hand star
Heads center . . . left hand star
Pick up corner . . . star promenade
Back out . . . join hands . . . circle left
(boy boy . . . girl girl)
Eight forward and back
Boys forward . . . square thru
Split two girls . . . around one . . . lines
Swing the nearest girl . . . promenade
Don't stop . . . sides wheel around
Right and left thru . . . star thru
Split two . . . around one . . . lines
Star thru . . . California twirl
Left allemande

heads star thru . . . California swirl
 split two and around one . . . lines
 pass thru . . . bend the line . . . star thru
 everyone U turn back . . . centers split two
 around one . . . lines . . . right and left thru
 star thru . . . left allemande

Couple one split couple three
 around one . . . that line of four forward
 bend the line . . . pass thru
 split two . . . around one . . . lines
 star thru
 centers square thru three hands
 left allemande

Some of the other Basic program calls that we only scratch the surface of are zoom, veer, family and ferris wheel. Zoom is normally only called with couples doing the zoom from a double pass thru formation. When you really study the call, its potential is amazing and dancers enjoy a lot of its use such as boys, girls or ends zoom from various formations. Veer is normally only used after right and left thru followed by couples veer left. We could go into a lengthy discussion of possibilities with facing dancer and mini-wave veer but a lot of that use is better served with other calls or terms.) Couples veer is a very useful and practical tool if we simply set up and follow the proper body flow while allowing the dancers to *dance* it. Ferris wheel is severely restricted by its nature and definition but its fun and versatility lies in setting up for it and getting out of it by various means. Still using only the 48 Basic program calls, let us look at what can be done with combinations of those three calls.

Heads square thru . . . swing thru
 Boys trade . . . swing thru . . . boys run
 Ferris wheel . . . veer right . . . boys trade
 Veer left . . . circle to a line
 Pass thru . . . wheel and deal
 Centers veer right
 Everyone promenade home

Sides square thru . . . touch one quarter
 (Check waves) . . . centers trade
 Swing thru . . . ends zoom . . . centers run
 Ferris wheel . . . girls zoom . . . boys zoom
 Girls U turn back . . . do sa do
 Ocean waves . . . swing thru
 Centers trade . . . boys run . . . pass thru
 Wheel and deal . . . centers veer right
 Veer left . . . all couples veer left
 Ferris wheel . . . square thru three hands
 Left allemande

Heads pass the ocean . . . swing thru
 Boys run . . . veer right . . . swing thru
 Boys run . . . boys zoom . . . ferris wheel
 Boys zoom again . . . couples pass thru
 Swing thru . . . girls zoom . . . boys run
 Boys zoom . . . ferris wheel . . . couples zoom
 Centers pass thru . . . left allemande

Heads lead right . . . swing thru
 Boys trade . . . swing thru . . . boys run
 Ferris wheel . . . veer right . . . veer left
 Circle to a line . . . touch one quarter
 Circulate . . . (careful) . . . boys zoom
 (Girls step ahead) . . . girls run
 Pass thru . . . right and left grand

From the zero box (ready for allemande left) we can get to a couple of surprise getouts using the veer and other basic calls.

Touch one quarter . . . split circulate
 Single hinge . . . girls run
 Veer right . . . grand right and left

Swing thru . . . swing thru . . . girls trade
 Girls run . . . veer right
 Grand right and left

Right and left thru . . . veer left
 Girls trade . . . veer right
 Face right . . . split circulate
 Face right . . . left allemande

Veer left . . . veer right . . . U turn back
 Pass thru . . . grand right and left

Right and left thru . . . veer left
 Girls circulate . . . ferris wheel
 Veer left . . . veer right . . . box the gnat
 Grand right and left

Swing thru . . . girls circulate
 Swing thru . . . boys run . . . ferris wheel
 Veer right . . . everyone promenade home

Skipping Mainstream and moving into Plus, there is a lot of dancer challenge and fun to be found when mixing some remake the thar calls with all eight spin the top. Let us see just a couple of ways to mix them that are very danceable while we will only use wrong way thar. We can reasonably expect our Plus dancers to do it in that form.

Four ladies chain three quarters
 Circle left
 Walk all around left hand lady

See saw . . . turn corner right to
Wrong way thar . . . remake the thar
All eight spin the top
Grand right and left

Circle left . . . left allemande
Turn partner right to wrong way thar
All eight spin the top
(Check your thar and) remake the thar
Slip the clutch . . . skip one
Touch one quarter to Alamo style
Left allemande

Circle left . . . allemande left . . . Alamo style
Swing thru . . . single hinge to
Wrong way thar . . . remake the thar
All eight spin the top
(Check your thar and) remake the thar
Single hinge to Alamo style
Left swing thru . . . left allemande

Circle left . . . ladies center . . . gents sashay
Ladies center . . . gents sashay
Left allemande . . . all eight spin the top
(Check your thar) . . . remake the thar
Shoot the star . . . left allemande

We have also had some requests for some
stir the bucket routines that are easy and
quick. Try the following ones which will eight
stir the bucket to the left or right. Needless to
say you can either start with heads or sides in
the following routines:

Heads square thru . . . swing thru
Girls circulate . . . boys trade
Boys trade . . . couples half circulate
Bend the line

Four ladies chain . . . heads pass thru
Separate around one . . . lines
Centers back out . . . ends star thru

Four ladies chain . . . heads square thru
Pass to the center . . . star thru
(back out)

Four ladies chain
Heads promenade halfway . . . square thru
Pass to the center . . . star thru
Pass thru . . . partner trade

All four couples lead right
California twirl

Heads half square thru . . . swing thru
Girls circulate . . . swing thru
Boys run . . . couples half circulate
Bend the line

Heads lead right . . . pass to the center
Swing thru . . . single hinge
Boys run

FOUR FROM HOWARD

by Howard Parker, Hayward, California

Heads flutterwheel . . . lead right
Circle four . . . pass thru . . . wheel and deal
Centers zoom and star thru
New centers pass thru
Centers in . . . cast off three quarters
Star thru . . . centers zoom and star thru
Trade by . . . right and left thru
Centers U turn back . . . star thru
Partner trade . . . allemande left

Heads fan the top . . . ping pong circulate
Center ladies trade
Centers hinge one quarter
Scoot back . . . boys run
Right and left thru
Bow to the partner

All around the left hand lady
Promenade, don't slow down
Heads wheel around . . . square thru three
Partner trade . . . swing thru
Spin the top . . . boys run
Wheel and deal . . . centers partner trade
Centers flutterwheel and pass thru
Allemande left and promenade
Sides wheel around . . . square thru three
Partner trade . . . swing thru
Spin the top . . . boys run
Wheel and deal . . . centers partner trade
Centers flutterwheel . . . pass thru
Allemande left . . . promenade

Heads flutterwheel . . . reverse the flutter
Right and left thru . . . two ladies chain
Star thru . . . pass thru . . . circle four
Pass thru . . . wheel and deal
Double pass thru . . . first two left
Next two right . . . roll a half sashay
Turn and left thru . . . pass thru
Bend the line . . . flutterwheel
Pass thru . . . partner trade . . . flutterwheel
Join hands . . . circle left
Allemande left

SPECIAL WORKSHOP EDITORS

Bob Van AntwerpWorkshop Editor
Joy CramletRound Dances

OVERSEAS ALAMOS

by Heiner Fischle, West Germany

Allemande left . . . Alamo style . . . swing thru
Cast off three quarters . . . wrong way thar
Shoot the star for a do paso
New partner left . . . new corner right
New partner left for an allemande thar
Shoot the star . . . swing your maid

Allemande left . . . Alamo style . . . swing thru
Cast off three quarters . . . wrong way thar
Shoot the star . . . turn the next by the left
Full around . . . go right and left grand

Allemande left . . . Alamo style
Cast off three quarters . . . wrong way thar
Slip the clutch . . . turn thru
Go left and right grand . . . meet your maid
Turn her left for a roll promenade

ROUND DANCES

KING OF THE MOUNTAIN — CDC M14

Choreographers: Jack and Lee Ervin

Comment: Fun to do two-step and jazzy music.
 There are cues on one side of record.

INTRODUCTION

- 1-4 **BUTTERFLY M face WALL Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;**
 5-8 **Open Vine, —, 2, —; 3, —, 4, —; (Twirl) Vine, —, 2 end SEMI-CLOSED face LOD,—; Walk, —, 2, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Cut Bk, 2, 3, 4; Dip Bk, —, Recov to face WALL in CLOSED,—;**
 5-8 **Side, Close, Fwd, —; Side, Close, XIF, —; Side, Close, Bk, —; Side, Close, XIF, —;**
 9-12 **Side, Touch, Side, Touch; Side Two-Step; Side, Touch, Side, Touch; Side Two-Step;**
 13-16 **Apart, Kick, Face Touch; Side Two-Step; Apart, Kick, Face, Touch; Side Two-Step end in BUTTERFLY;**

PART B

- 1-4 **Face to Face Two-Step; Bk to Bk Two-Step; Face to Face Two-Step; Bk to Bk Two-Step end SEMI-CLOSED face LOD;**
 5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd end in CLOSED M face WALL,—; Vine, 2, 3, 4 end SEMI-CLOSED face LOD; Walk, —, 1/4 R Turn to face WALL in BUTTERFLY, —;**

9-12 Repeat action meas 1-4 Part B;

13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED;

SEQUENCE: Dance goes thru twice except to end in CLOSED M facing RLOD ready for Ending.

Ending:

- 1-4 **Pivot, —, 2 end SEMI-CLOSED face LOD, —; Walk, —, Manuv M face RLOD in CLOSED,—; Pivot, —, 2 end SEMI-CLOSED face LOD,—; Walk, —, 2, —;**
 5-8 **Fwd, Close, Bk, Close; Fwd, Close, Bk Close; (Twirl) Walk, —, 2 end OPEN,—; Run, 2, Point, —.**

STACY'S WALTZ — Grenn 17043

Choreographers: John and Marge Clever

Comment: A pleasant waltz to dance with equally pleasant music. The dance is cued on one side of record.

INTRODUCTION

- 1-4 **BUTTERFLY M face WALL Wait; Wait; Side, Draw, Touch; Side, Draw, Touch;**

PART A

- 1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; Side, XIB, Side; Twinkle Thru to LEFT-OPEN;**

- 5-8 **Check, Recov, Side; Manuv, Side, Close M face RLOD in CLOSED; (R) Waltz Turn; (R) Waltz Turn;**

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part B except to end in SIDECAR M face DIAGONAL WALL & LOD;

PART B

- 1-4 **Cross, Point to BANJO, —; Cross, Point to SIDECAR, —; Progressive Twinkle, 2, 3; 4, 5, 6 end CLOSED;**

- 5-8 **(L) Waltz Turn; (L) Waltz Turn end M face WALL; Step Bk, Touch, —; Step Fwd, Touch, —;**

- 9-12 **Fwd, Side, Close; Bk, Side, Close; Dip Bk, Touch, —; Manuv, Side, Close M facing RLOD;**

- 13-16 **(R) Waltz Turn; (R) Waltz Turn end M face WALL; (Twirl) Vine, 2, 3; Thru, Side, Close;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-2 **Side, Draw, Close; Apart, Point, —.**

CHICAGO — Grenn 17044

Choreographers: Hal and Lou Neitzel

Comment: Busy two-step to the old tune Chicago which is done with a New Orleans sound on this record. Cues on one side of record.

INTRODUCTION

- 1-4 **DIAGONAL OPEN Wait; Wait; Apart, —, Point, —; Pickup to CLOSED, —, Touch,—;**

PART A

- 1-4 **Side, Close, XIF, —; Fwd, Lock, Fwd, —; Check Fwd, Recov, Side, XIF to BANJO; Scoot, 2, 3, 4;**
- 5-8 **L Turn, —, Side, Bk to DIAGONAL REVERSE COH; L Turn, —, Side, Fwd to DIAGONAL REVERSE WALL; L Turn, —, Side, Bk to DIAGONAL LOD & WALL; Bk, Side, Close, —;**
- 9-12 **Twinkle end in BANJO; Twinkle end in CLOSED M face WALL; Slow Twisty Vine, —, 2, —; 3, —, 4 to BANJO, —;**
- 13-16 **Fishtail M facing LOD; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step;**

PART B

- 1-4 **L Turn M face COH, —, Side, Close end BANJO face DIAGONAL REVERSE COH; Bk, —, 2 DIAGONAL REVERSE WALL, —; Bk, Lock, Bk, —; L Turn, 2, 3, 4 M face LOD;**
- 5-8 **Fwd, Close, XIF to SIDECAR, Flare to BANJO; Banjo Run, 2, 3, —; Fwd, Close, Bk, —; Bk, Close, Manuv M face RLOD in CLOSED, —;**
- 9-12 **Pivot, —, 2 face LOD in SEMI-CLOSED, —; Fwd, Touch, Face, Touch CLOSED; Side/Touch, —, Side/Touch, —; Side, Close, Side, Close;**
- 13-16 **Fwd, —, Pickup M face LOD, —; Fwd, Touch, Side, Close; Fwd, —, Fwd, Touch; Side, Close, Fwd, —;**

SEQUENCE: Dance goes thru twice then Side Corte.

I AIN'T GOT NOBODY — Hi-Hat BB 012

Choreographers: Phil and Becky Guenthner

Comment: This two-step is not difficult and the music is real razz-ma-tazz.

INTRODUCTION

- 1-4 **CLOSED M face WALL Wait; Wait; Side, Close, Side, Close; SEMI-CLOSED Fwd LOD, —, Pickup to CLOSED M face LOD, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, XIF, —; Bk Two-Step;**
- 5-8 **(Side, Close, XIF to REVERSE SEMI-CLOSED, —;) Bk, Close, Fwd, —; (L Twirl) Fwd, 2, 3 end BUTTERFLY M face WALL, —; Vine 2, 3, 4 end SEMI-CLOSED; Walk, —, Pickup to CLOSED, —;**

- 9-12 Repeat action meas 1-4 Part A:
- 13-16 Repeat action meas 5-7 then Fwd, —, 1/4 R Turn face partner and WALL, —;

PART B

- 1-4 **Face to Face Two-Step; Bk to Bk Two-Step; (R face Circle, 2, 3, —; 4, 5, 6, —;) Traveling RLOD Side, Close, Side, —; LOD Side, Close, Side end BUTTERFLY M face COH, —;**
- 5-8 Repeat action meas 1-4 Part B:
- 9-12 **Side, XIB, Side, XIB end OPEN face LOD; Walk, —, 2 end BUTTERFLY M face WALL, —; Side, XIB, Side, XIB end OPEN; Walk, —, 2 end CLOSED M face WALL, —;**
- 13-16 **Side, Close, Fwd, —; Side, Close, Thru XIF end in LOOSE-CLOSED M face WALL, —; Open Vine, —, 2, —; 3, —, Pickup to CLOSED M face LOD, —;**

SEQUENCE: Dance goes thru twice except to end in OPEN last time thru plus Ending.

Ending:

- 1-4 **Fwd Two-Step; Fwd Two-Step; Two-Step Apart; Two-Step Together and Bump Hips.**

SINGING CALLS

I'M SATISFIED

By Larry Letson, Carmel, Indiana
Record: ESP #604, Flip Instrumental with Larry Letson

OPENER, MIDDLE BREAK, ENDING
**Four ladies promenade once inside the ring
Get on back swing there with that man
Join hands circle left go moving along
Allemande left corner girl weave the ring
Running down the road
Doing one night stands
Do sa do that girl and promenade
I get that old time feeling
When I sing from the heart
And that is why I'm satisfied**

FIGURE:

**Heads square thru in the middle
And all the way you go
Out to the corner and do a do sa do
Curlique and cast off three quarters
Then you fan the top boys walk up
Spin the top turn half boys three quarters
The girls move up boys run right and
Tag the line go all the way
The girls turn back swing and promenade
I get that old time feeling
When I sing from the heart
And that is why I'm satisfied**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending

More singing calls

NICKELODEON RAG

By Renny Mann, Ogden, Utah

Record: Prairie #1066, Flip Instrumental with Renny Mann

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade one time around

Get back home swing your man

Join hands circle left move it round the set

Left allemande weave the ring

Weave in and out around meet your own then

Do sa do and then promenade

Be you Texan or lowian, Maine or Californian

Love the nickelodeon rag

FIGURE:

Heads promenade halfway round

Walk into middle square thru four hands

Make a wave ladies trade swing thru

Turn and left thru and then

Square thru three hands trade by swing

Swing the corner lady promenade

Be you Texan or lowian, Maine or Californian

Love the nickelodeon rag

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

DON'T BELIEVE MY HEART

By Pat Barbour, Montgomery, Texas

Record: Rhythm #178, Flip Instrumental with Pat Barbour

OPENER, MIDDLE BREAK, ENDING

Don't believe my heart could stand another you

I need someone who is gentle kind and true

Allemande left that corner doll

Do sa do you all and then a left allemande

You're gonna weave that ring

Don't believe my heart could stand another you

Do sa do that girl and promenade her too

Go your way I've had enough

The game you play is just too rough

Don't believe my heart could stand another you

FIGURE:

Heads square thru in the middle

And you get four hands around to the corner

Do a do sa do to the guitar sound

Swing thru to the rhythm of the band

Boy run around that girl ferris wheel then

Those centers pass thru star thru

Square thru three quarters round

Swing and whirl that pretty little girl

Promenade on down

Go your way I've had enough

The game you play is just too rough

Don't believe my heart could stand another you

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SUMMER VACATION

By Marshall Flippo, Abilene, Texas

Record: Blue Star #2217, Flip Instrumental with Marshal Flippo

OPENER, MIDDLE BREAK, ENDING

Walk around your corner see saw your own

Gents star by the right one time

Star promenade put arm around partner

Girls roll back left allemande then weave

Just listen to the ball game and

Lying in the shade swing there with your lady

You'll take her hand and promenade

I'm spending my summer vacation

Right in my own back yard

FIGURE:

Head two couples promenade go halfway

Down the middle do a half square thru

Go right and left thru turn that girl

Rollaway touch a quarter scoot back

(Ladies run) ladies in boys sashay

Go right and left thru slide thru

Swing that corner promenade her too

I'm spending my summer vacation

Right in my own back yard

OPTIONAL FIGURE:

Head gals center with tea cup chain

Summer gives me such a thrill and

I can smell hot dogs on the grill

Ice cream vendors in the street

Children waiting for a treat

Four ladies chain three quarters

Turn that girl and promenade

There'll be no more working for awhile

And that's what I call living in style

SEQUENCE: Opener, Figure twice, Middle break, Figure once, Optional figure, Ending.

1984 Premium Album Tracks

The BASIC Program

Bob Van Antwerp

Stateline, Nevada

Circle left . . . walk all around the corner

Turn partner left . . . make an allemande thar

Slip the clutch . . . left allemande

Weave the ring

When you meet swing . . . promenade

Heads square thru four

Do sa do with outside two

Ocean wave . . . swing thru . . . boys cross run

Girls slide together . . . girls cross run

Boys slide together . . . boys run around girls

Bend the line . . . two ladies chain across

Star thru . . . dive thru

Star thru . . . cross trail

Look for the corner . . . allemande left

Do sa do
Turn to the corner . . . swing the girl
Put her on your right . . . join hands
Circle to the left . . . roll away
Right and left grand . . . promenade

Sides right and left thru
Two ladies flutterwheel
Same two square thru four . . . do sa do
Make an ocean wave . . . swing thru
Girls circulate . . . boys trade

Boys run around the girls . . . wheel and deal
Dive thru . . . square thru three quarters
Allemande left . . . weave the ring
Meet your lady . . . do sa do
Promenade short

One and three lead out to right . . . circle four
Break and make your line
Touch one quarter
Everybody circulate
Boys run around the girls
Do sa do all the way . . . make a wave
Everybody circulate . . . ladies circulate
Ladies run . . . bend the line . . . box the gnat
Cross trail . . . allemande left
Right and left grand . . . promenade home

Four ladies chain straight across
Chain them back . . . bow to your partner
Bow to your corner . . . that's all

The MAINSTREAM Program

Marshall Flippo

Abilene, Texas

All eight to the middle . . . allemande left
Allemande thar . . . shoot that star
Go all the way around . . . right to corner
Curlique like and Alamo ring
Ready with the left hand . . . left swing thru
Left swing thru . . . allemande left
Grand right and left . . . promenade home

Heads swing thru . . . spin your top
Pass thru
Swing thru . . . girls circulate once and a half
Boys hinge . . . line of six swing thru
Line of six do a single hinge
Four girls do a wheel and deal
Sweep a quarter . . . boys partner trade
Turn to face . . . new line of four
Girls square thru four . . . boys face the girls
Step to right handed wave . . . scoot back
Boy run around the girl . . . pass the ocean
Girls trade . . . swing thru . . . recycle
Star thru . . . boys fold . . . touch one quarter
Boys trade . . . boys fold . . . girls turn back
Touch one quarter . . . scoot back

Walk and dodge . . . girls fold in front of boys
Touch one quarter . . . girls trade in middle
Recycle . . . star thru . . . pass thru
Wheel and deal
In the middle touch one quarter
Same four walk and dodge . . . partner trade
Pass thru . . . California Twirl
Sides half square thru . . . swing thru
Swing thru once more
Boys circulate once and one half
Girls hinge . . . line of six swing thru
Line of six do a single hinge
Four boys wheel and deal . . . step to a wave
Boys swing thru . . . recycle
Sweep one quarter
Girls partner trade . . . turn to face
Make a new line . . . boys square thru four
Girls face the boys
Step to a right handed wave . . . scoot back
Walk and dodge . . . partner trade
Pass the ocean . . . recycle
Touch one quarter
Walk and dodge . . . partner trade
Turn to face
Touch one quarter . . . walk and dodge
Girls fold in front of a guy
Touch one quarter . . . girls in middle trade
Spin chain thru . . . girls circulate twice
When you get there . . . boys run around girls
Bend that line . . . slide thru . . . left allemande
Grand right and left

One and three up to middle
Pass the ocean . . . step thru to the outside two
Swing thru . . . recycle . . . veer to the left
Couples circulate . . . boys hinge
Center boys trade . . . boys swing thru
Girls face in . . . boys step thru
Boys run around the girls . . . pass thru
Wheel and deal . . . zoom
Centers square thru three quarters around
Left allemande . . . bow to your partner

The PLUS Program

Mike Seastrom

Northridge, California

Head couples lead to the right . . . veer to left
All couples circulate . . . tag the line
Face left . . . promenade short

Sides pass thru . . . cloverleaf
Head two couples pass thru
Right and left thru
Touch one quarter . . . follow your neighbor
Left swing thru . . . boys circulate
Girls trade
Girls run around the boys . . . bend the line

Curlique . . . coordinate
 Ferris wheel . . . spread
 Pass thru . . . bend the line
 Ends load the boat
 Centers square thru four hands
 When you meet outside two . . . pass thru
 Trade by . . . star thru . . . pass thru
 Chase right . . . boys run around the girls
 Pass thru . . . wheel and spread . . . pass thru
 Ends cross fold . . . here comes corner
 Left allemande . . . right and left grand
 Meet your pet and promenade home

Heads star thru and spread . . . pass thru
 Wheel and spread . . . touch one quarter
 Single circulate . . . boys run around girls
 Double pass thru . . . track II . . . girls trade
 Boys fold . . . peel the top . . . grand swing thru
 Recycle . . . pass thru . . . wheel and deal
 Dixie grand . . . right pull by . . . left pull by
 Right pull by . . . left allemande

Side couples touch one quarter and spread
 Heads pass the ocean . . . check diamonds
 Diamond circulate two times
 Center wave swing thru . . . outsides face in
 All ping pong circulate . . . extend the ping
 Explode and do a right and left thru
 Pass thru . . . wheel and deal
 Double pass thru . . . cloverleaf . . . spread
 New centers square thru four
 Just the outsides slide thru
 Touch one quarter
 Follow your neighbor and spread
 Fan the top . . . explode your wave
 Trade by . . . swing thru . . . girls circulate
 Boys trade . . . boys run around the girls
 Ferris wheel . . . center four square thru three
 Left allemande . . . swing your partner
 Join hands . . . circle left . . . men star by right
 Find the corner . . . left allemande
 Swing your partner . . . promenade home

The ADVANCED ONE Program

Bronc Wise

Long Beach, California

Heads left wheel thru . . . single circle
 Ocean wave . . . boys trade
 Boys run around that girl . . . bend the line
 Right and left thru . . . send her back
 Dixie style to an ocean wave
 Just the girls cast a shadow
 Boys do a walk and dodge
 Boys do a partner tag
 Squeeze in between the girls
 Cast them off three quarters
 Four boys pass the ocean
 Look for a diamond . . . cut the diamond

Couples circulate . . . ferris wheel
 In the middle . . . pass thru
 Right and left thru . . . double star thru
 Right and left grand . . . promenade home

Side pair pass the ocean
 Swing thru . . . others roll away
 Chain reaction . . . explode the wave
 Partner trade . . . pass thru . . . step and slide
 Leads right roll to ocean wave
 Acey deucey . . . swing thru
 Boys run around the girls . . . bend the line
 Pass thru
 Wheel and deal . . . center pair pass in
 You four do a curly cross
 Girls only pass in
 Boys start a split square thru four
 All boys partner trade . . . lead lady get set
 Cast a shadow . . . split circulate
 Swing thru
 Boy run around that girl . . . bend the line
 Up to the middle and back . . . star thru
 Veer left . . . couples circulate
 Bend the line . . . pass the ocean
 Swing thru
 All eight circulate . . . once and a half
 Right and left grand . . . promenade home
 Two and four move into the middle and back
 Right and left thru . . . star thru
 Double pass thru . . . horseshoe turn back
 Touch one quarter . . . scoot
 Check a brand new wave . . . acey deucey
 Scoot back . . . boys run around the girls
 Pass thru . . . wheel and spread
 Touch one quarter . . . all circulate
 Boys single hinge . . . boys lock it
 Girls tag each other
 Boy on end of wave and girl you're facing
 In the diamond do a facing diamond circulate
 Girls only facing diamond circulate
 Boy in the wave swing thru . . . others star thru
 Everybody do a chain reaction
 Boys run around the girls . . . bend the line
 Pass thru . . . wheel and deal
 In the middle swing thru
 Others face your partner
 Right and left grand . . . Promenade home

Sides into the middle . . . touch a quarter
 Make an arch . . . substitute
 New centers pass in . . . touch one quarter
 All transfer the column
 All one quarter thru . . . recycle
 Veer to the left . . . ferris wheel
 Star thru . . . same one square chain thru
 Touch a quarter . . . walk and dodge
 Partner trade . . . pass thru . . . partner trade
 Roll . . . right and left grand
 Promenade home . . . bow to the partner

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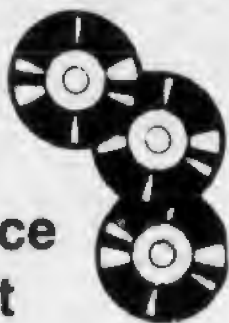
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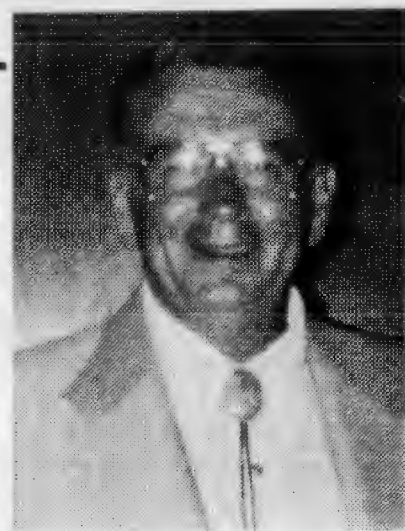


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Jack Bright, Taunton, Mass.

IN THE HEYDAY OF SQUARE DANCING along the south shore of Massachusetts, from 1958 to 1978, Jack Bright was a staff caller at Square Acres. His close associates knew that in Jack's heart there was an urge to see those days relived, so it came as no surprise when, about a year ago, nostalgia took over. Jack called together most of his old friends from Square Acres and held a reunion honoring this era. Once again, it was "Square Acres Night" and over 30 squares were hosted by the Silver Twirlers, a club Jack was instrumental in founding and of which he is club caller. Fond memories was surely the theme!

A native of Tucson, Arizona, Jack has been involved in square dancing for close to 30 years. During that time he was a staffer for two years at Kramer's Hayloft in South Weymouth, Massachusetts, served four years as President of the Old Colony Caller's Association and was appointed to the Board of Directors of the New England Council of Callers Association. As a choreographer, Jack has contributed numerous calls to the activity and, indeed, was the originator of the diamond formation.

In 1976 Bill was stricken with diabetes and

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the result was the loss of a leg. Never a man to be slowed down, with determination he hastened his pace by becoming a full-time caller, regularly traveling the New England states calling everything from one-night stands to Challenge. Each year, Bill teaches at least one beginner's class and periodically conducts caller clinics...an image caller who makes it a point to give dancers a feeling of ease and enjoyment.

When not behind the mike, you'll find Bill Bright behind a bowling ball, astride his motorcycle or enjoying the salt air on old Cape Cod. When asked about his plans for the future, his reply was to continue calling, teaching and keeping the fun in square dancing by promoting its proper form and tradition.

LETTERS, continued from page 3

We are proud to be seniors. We love dancing, sociability and fun, fun, fun.

"Happy Hal" Petschke
Hartford, Connecticut

Dear Editor:

We so enjoy your publication. We are round dance instructors since 1970. Enclosed is our subscription check for two years.

Bob and Syvilla Hewitt
Fredericksburg, Iowa

Dear Editor:

Perspective is what I gained by reading your 35th Anniversary (November) issue. Even though we were active dancers for more than 25 years, just how much square dancing had changed wasn't so obvious to me before. Because of my wife's physical problems, our dancing routine has changed from an average of three nights per week to one or two per

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month, and then not all the tips because a partner may not be available. Now I know the feeling so many infrequent dancers get when the caller decides to impress a few buddies with every Mainstream figure from every position. It is no fun . . . perspective — how it helps to define the curves.

Dick Brown
Bellevue, Nebraska

Dear Editor:

So engrossed were we in the good fellowship in our formed square that we plumb for-

got the prior announcement, "The next square dance will be Plus." What to do now? We hadn't learned the Plus movements. I frantically searched the hall for a fill-in. No such luck. We got through the dance in a somewhat fashion but what an uncomfortable feeling it was. Square dancing is the folk dance of America, but the folksy part is seemingly gone out of fashion. "Let's see who can out-do," seems to be the byword. Has it become a competitive sport? Will we soon be seeing Plus medals hung around the necks of the



Dick
Waibel



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dancers? Think we'll go sailing.

Bob and Nancy MacDicken
Tacoma, Washington

Dear Editor:

I am writing in answer to your Limited Basics Program (September, 1983). I live in the North Carolina mountains in summer and in central Florida in winter. In summer it's too remote to get a square dance group together. Winter, it's a different story. I live in a mobile park with a very adequate rec hall. Most of the people are retired, but this does not slow

them down. They love having fun. Most of these folks, like myself, are only around about six months. They are from eight states and Canada. We don't have time for 41 weeks of basics. I teach them the basics for easy singing calls and a fair smattering of patter and rely a good deal on traditionals and contras. They seem to satisfy just about everyone. For an old hotrodder this is hard to adjust to, but if I don't push and only call to the floor, we all have fun. This winter I hope to go into more mixers and easy rounds. Your section, Traditional Treas-

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ury, gives me a lot of help that I use in my limited program.

Orval Paul
Avon Park, Florida

Dear Editor:

We appreciate **SQUARE DANCING** Magazine and all of the help for both the dancer and the caller.

Don Archambeau
Loves Park, Illinois

Dear Editor:

In general, our club is growing bigger and

stronger year after year. Most of the dancers are dancing Mainstream Plus and the enthusiasm is high. We still hold training class once each year. . . We have gone to the National Convention the past three years and may go to Baltimore this year. We also receive many visiting dancer friends from the U.K., Japan, Philippines and the U.S.A. Recently, two groups, one from California and one from Georgia, came to dance with us. We certainly had a very good time together.

Mark Chang, Taipei, Taiwan

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Dear Editor:

Whatever the pros and cons of levels/programs, the changing of the term from level to program is surely a meaningless exercise in semantics . . . Secondly, I would like to comment on Bill Davis' article in the October issue. I am not going to take any position on who are partners in an ocean wave, but I feel the Editor's comment misses the whole point in its example of heads step to a wave, then right and left thru. Even if the position is taken that, while in the wave, those facing

opposite directions are partners, the right and left thru then makes the original partners, partners again. In this particular sequence, who are partners in the wave is of no importance and the expected persons are partners at the end of the sequence. No change or damage to tradition is shown by this sequence regardless of the partners-in-wave definition chosen. While it is probably true that the entire question of who are partners in a wave comes from Advanced dancing and beyond, it is equally true that discussion or resolution of

Meg Simkins

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the question will have little, if any, effect, harmful or otherwise, on Mainstream/ traditional dancers.

Robert R. Coleman
 Charlotte, North Carolina

Dear Editor:

We have attended 16 National Conventions and have had a good time at most of them. The really outstanding ones we attended were San Antonio and Atlantic City. We hope to make it to Baltimore this year. We have made many good friends all over the

country through these Conventions. So many people miss a really good time by being under the delusion that you have to be a top-notch dancer to attend. That is not true, as there are so many events and activities going on that dancing almost becomes secondary. It is a chance to dance to some outstanding callers. There are many good callers who are not "name callers" as they don't have time for traveling. We usually stick to Mainstream and Plus as that is where the fun is. The dancers seem to be more relaxed and friendly. We

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have quite a few friends who are into pre-set squares but that is not for us. We'd rather take our chances and make new friends... My only complaint on the upcoming new callers is that they must be deaf. Otherwise why do they have the volume on their machines set at such a high level?

Dagny and George Kringstad
Wheeling, Illinois

DERBY, continued from page 11

chairpeople and as contributing members.

Although all these people are loyal Derby Dancers, they are also involved in other clubs. Many went away to college, after having been members of DDD throughout high school. Rather than give up square dancing, some became involved in clubs near their campus. Others, when they saw the need for a square dance club, organized one.

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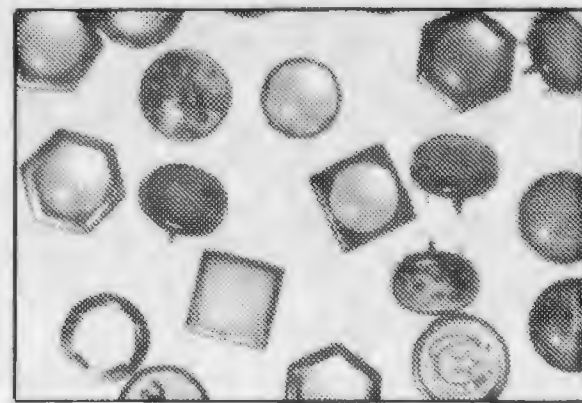
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people keep up with both groups, attending meetings, recruiting new members, making suggestions for even better clubs, and, above all, dancing!

PROFESSIONAL, *continued from page 44*
tend. When a visiting teacher comes into the area we should try to attend the sessions. It is by listening to and dancing with other teachers that we learn to be analytical of our own dancing, of our own teaching and seek ways of improving our dancing and teaching

techniques at all times. If we sit back and say, "I have arrived," this is the first step down. *It is what we learn after we know it all that counts.* Learning the *art* of dancing and the *science* of teaching is an ongoing process.

WORLD, *continued from page 59*
organization of the Council) and Jim and Helen Galloway (original Knotheads and active as the group's chairmen for years). These awards were all presented posthumously. The awards are displayed on the walls of Straw-



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ON THE RECORD, continued from page 36

back do paso — corner right — partner left — make allemande thar — back down the line — slip clutch — left allemande — weave ring — do sa do — promenade (Figure) One and three right and left thru — square thru four hands — sides face grand square — heads separate around one — down middle star thru — Dixie grand right left right — left allemande — walk by one — swing next — promenade.

Comment: A feeling of the Islands exists on this tune. Music is above average and Buddy does a nice job. Callers may have to work on some of the lyrics. Figure is a bit different and offers a Dixie grand. Rating: ☆☆☆

TASTE OF THE WIND — Hi-Hat 5064

Key: B Flat **Tempo:** 128 **Range:** HC
Caller: Jerry Schatzer **LB Flat**

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — swing promenade (Figure) Heads square thru four hands — corner swing thru — boys run right — couples circulate — half tag — scoot back — boys run right — pass the ocean — all eight circulate — swing corner — promenade.

Comment: This month it seems that many of the companies have offered south-of-the-border melodies. This music on this one is well played and the clarity of the calling is good. The choreography is very danceable with Mainstream figures. Rating: ☆☆☆☆

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Key: D

Tempo: 128

Range: HB

Caller: Jim Snyder

LA

Synopsis: (Break) Sides face grand square —
four ladies promenade — swing own — prom-
enade (Figure) Heads square thru four hands
— corner do sa do — swing thru — boys run
right — bend the line — right and left thru —
flutterwheel — slide thru — swing —
promenade.

Comment: We welcome another label to the
producers of square dance recordings. This
release has a strong beat with average ac-
companiment. Dancers had mixed opinions
on the overall rating. The figure is not difficult
to handle. Rating: ☆☆☆

WHEN YOU WORE A TULIP — Rawhide 112

Key: F

Tempo: 128

Range: HB Flat

Caller: Jim Brown

LB

Synopsis: (Break) Four ladies chain three quar-
ters round — join hands circle left — four
ladies rollaway — circle left — left allemande
— weave ring — do sa do — promenade
(Figure) Head two square thru four hands —
corner do sa do — swing thru — boys run to
right — tag the line — face to right — wheel
and deal — touch one quarter — scoot back
— swing corner — promenade.

Comment: A tune that all will remember and sing
along with. The music is above average and
the choreography offers enough variety to be
interesting. The release felt square-dance-
good to the dancers. Rating: ☆☆☆

SHOWTIME DOWN IN TENNESSEE —

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Key: C & D

Tempo: 128

Range: HD

Caller: Don Williamson

LC



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Synopsis: (Break) Walk around corner — see saw own — boys star right — star promenade — girls turn back — allemande left — weave ring — swing — promenade (Figure) Heads pass thru — partner trade — reverse the flutterwheel — sweep one quarter more — pass thru — right and left thru — slide thru — square thru four hands — trade by — swing corner — promenade.

Comment: A fine piece of music. The tune is easy to follow and the figure moves quite well for danceability. The dancers enjoyed dancing this release and the key change offered additional flavor. Rating: ☆☆☆☆

BLACK SHEEP — Red Boot 2991

Key: F **Tempo:** 130 **Range:** HC
Caller: Mike Hoose **LC**

Synopsis: (Intro & end) Four ladies promenade — swing at home — circle left — left allemande — weave ring — do sa do — promenade (Middle break) Circle left — star right — left allemande — box the gnat — ladies promenade — swing — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru — four hands — do sa do corner — eight chain four — swing corner — promenade.

Comment: A rather rock-type release with a fig-

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eight chain four. The music is most enjoy-
able. Rating: ☆☆☆

FIRST TASTE OF TEXAS — Bonanza 001

Key: B Flat Tempo: 120 Range: HC
Caller: Doug Davis LB Flat

Synopsis: (Intro & end) Circle left — left al-
lemande — do sa do — men star left — turn
thru at home — left allemande — swing —
promenade (Middle break) Sides face grand
square — circle left — left allemande — swing
— promenade (Figure) Heads square thru
four hands — do sa do — swing thru — boys
run right — bend the line — right and left thru
— pass the ocean — swing thru — turn thru —
left allemande — promenade.

Comment: Welcome again to another new label
in the recording field. This release seemed
quite slow for the dancers at first but turned
out to be quite comfortable. The figure is aver-
age Mainstream. Rating: ☆☆☆

IN MEXICO — Lore 1212

Key: C Tempo: 128 Range: HD
Caller: Bob Graham LC

Synopsis: (Break) Circle left — left allemande —
do sa do — left allemande — weave ring —
promenade (Figure) Heads square thru four
hands — do sa do — swing thru — all eight
circulate — boys run right — ferris wheel —
square thru five — swing — promenade.

Comment: A south of the border sound with av-
erage music that has nice guitar portions. The
figure is Mainstream and Bob does a very
acceptable job on his calling. Rating: ☆☆☆

NEW LOOKS FROM AN OLD LOVER — ESP 121

Key: E Tempo: 128 Range: HB
Caller: Elmer Sheffield LB

Synopsis: (Break) Circle left — men star right —
left allemande — weave ring — swing —
promenade (Figure) Heads promenade half-

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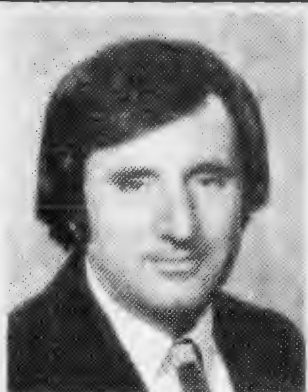
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way — sides right and left thru — flutterwheel — sweep a quarter more — pass thru — right and left thru — slide thru — load the boat — swing corner — promenade.

Comment: Great music by ESP and although the tune may be familiar to many — it is new to this reviewer. The figure offers a load the boat and dances quite well. Rating: ☆☆☆☆

ONE OF THOSE WONDERFUL SONGS — Unicorn 301

Key: A & A Flat Tempo: 132 Range: HE

Caller: Shag Ulen LE Flat

Synopsis: (Break) Allemande left — allemande

thar — right and left form a star — men back up star — shoot star — go right and left make new thar — shoot that star — right and left grand — meet own promenade (Figure) Head two promenade halfway — down middle square thru four — swing thru outside two — boys run to right — couples circulate — half tag — scoot back — corner swing.

Comment: This dance moves along quite quickly. The tune is familiar to many. The recording is not as clear as it might be so the calls were somewhat difficult to understand for floor dancers. The choreography is Mainstream. Rating: ☆☆



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I.O.U. — Hi-Hat 5063

Key: E Tempo: 128 Range: HC Sharp

Caller: Tom Perry LB

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — touch a quarter — scoot back — boys run right — right and left thru — pass the ocean — swing thru — boys trade — swing corner — promenade.

Comment: A recording that some callers may have difficulty in calling just as Tom does but they should not be discouraged from trying.

The music is well played with a strong instrumental lead. The figure is Mainstream and timed nicely. Rating: ☆☆☆☆

IT'LL BE ME — Lamon 10083

Key: G Tempo: 128

Range: HD

Caller: Aaron Lowder

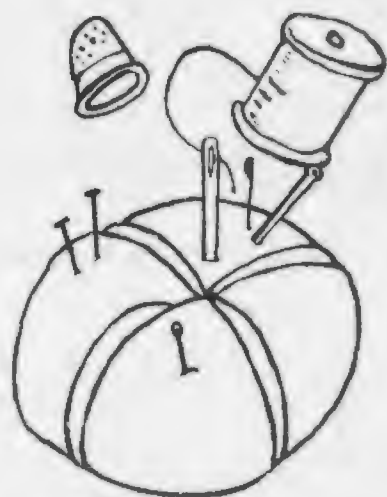
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Synopsis: (Break) Sides face grand square — allemande left — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — lead to right — do sa do — swing thru down the line — boys run right — bend the line — move up — right and left thru — slide thru — square thru three quarters —

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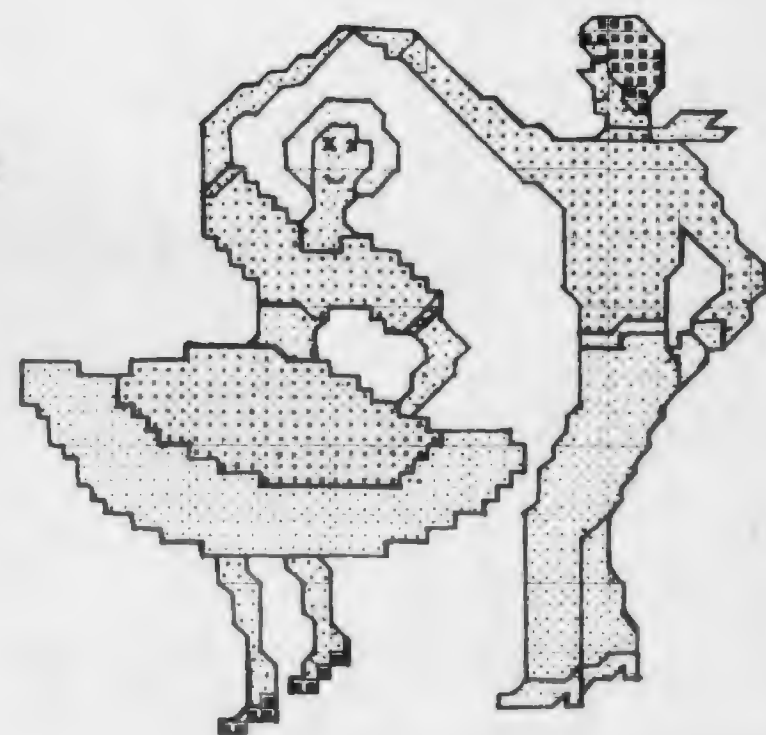
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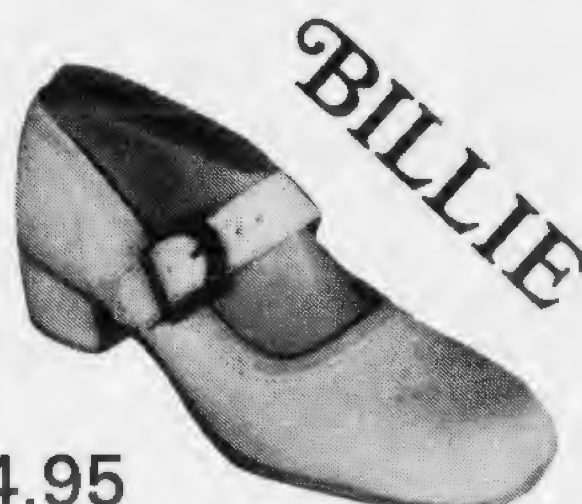


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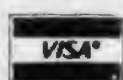
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swing — promenade.

Comment: A good release. The instrumental background has a strong beat. This is one of Lamon's best releases. The figure is danceable and Mainstream with a heads lead right and do sa do. Rating: ☆☆☆☆

GRANDMA'S FEATHER BED — Ocean Wave 9

Key: D **Tempo:** 130 **Range:** HE

Caller: Don Van Veldhuizen **LC Sharp**

Synopsis: (Break) Circle left — allemande left — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left

thru — slide thru — square thru three quarters — see saw corner — left hand ocean wave — left swing thru — girls trade — girls run — promenade.

Comment: Lots of words to digest on this release. The tune fairly easy and the music is above average. The figure makes the dancers think on a see saw corner to an ocean wave and left swing thru. Rating: ☆☆☆

Rating: ☆☆☆

LOVER IN DISGUISE — ESP 312

Key: D **Tempo:** 128 **Range:** HA

Caller: Paul Marcum **LB**



CURRENT RELEASES

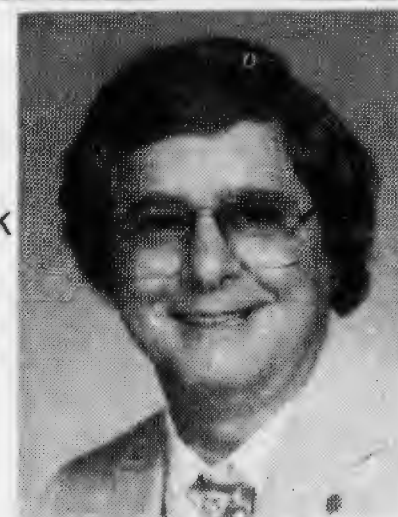
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Synopsis: (Break) Four ladies chain — rollaway — rollaway — circle — rollaway — circle — allemande corner — weave ring — swing — promenade (Figure) Head couples promenade halfway — down middle right and left thru — touch one quarter — same boy run to right — square thru but on third hand touch one quarter — walk and dodge — partner trade — reverse your flutter — promenade.

Comment: Callers will have to decide if they can use this record by taking a listen. The music is good with nice instrumental passages. The figure is different and quite acceptable for dance execution. Rating: ☆☆☆

MEXICAN LOVE SONGS — Rhythm 175

Key: C **Tempo:** 128 **Range:** HE
Caller: Jerry Story **LC**

Synopsis: (Break) Four ladies promenade — swing at home — promenade — boys roll back — allemande left — weave ring — swing — promenade (Figure) Head couples promenade halfway — walk in square thru four — right and left thru — veer to left — couple circulate — ladies trade — bend the line — square thru three hands — swing — promenade.

Comment: This month Mexican tunes seem to be popular. Here is one with good music and

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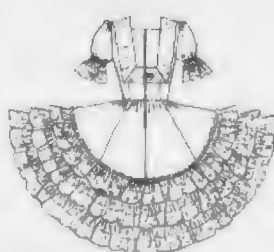
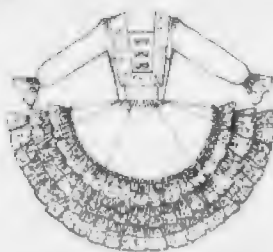
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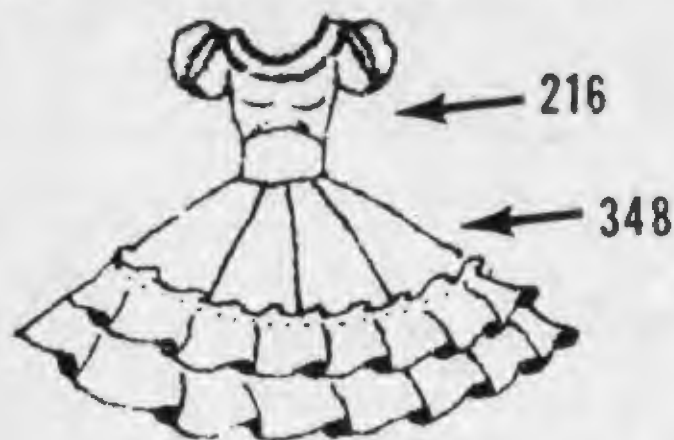
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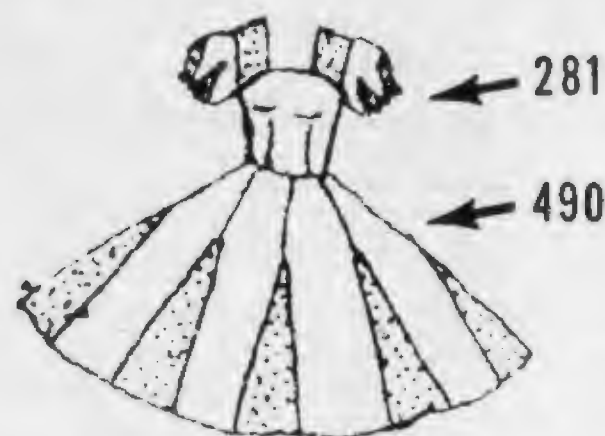
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backup voices. The figure is quite danceable. Dancers had mixed emotions but finally agreed on the rating. Rating: ☆☆☆☆

THERE'S A SONG IN THE WIND —
Dance Ranch 678

Key: D **Tempo: 130** **Range: HB**
Caller: Frank Lane **LA**

Synopsis: (Break) Circle left — allemande left —
curlique at home — boys run — girls star left —
at home box the gnat — boys star left —
swing at home — promenade (Figure) Heads
promenade halfway — same two star thru —
double pass thru — track II — spin chain —

girls circulate one time — turn new partner by
right — left allemande — promenade.

Comment: The introduction on the figure is quite
nice. The figure offers a track II and spin chain
thru. Music is average. The melody should
pose no problems for callers. Frank's calling is
clear. Rating: ☆☆☆

FELIZ NAVIDAD — Chicago Country 6

Key: A **Tempo: 130** **Range: HC Sharp**
Caller: Jack Berg **LC Sharp**

Synopsis: (Intro & end) Sides face grand square
— four ladies promenade — star thru at home
— promenade (Ending) Four ladies chain —

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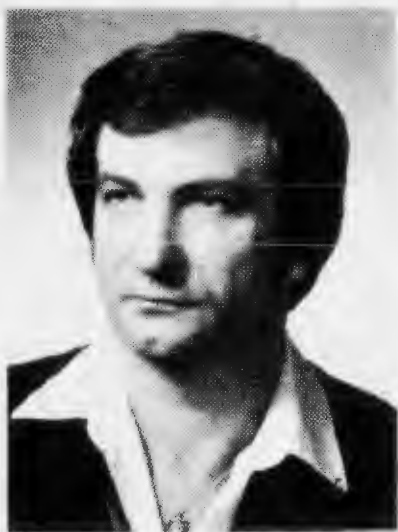
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- ESP 312 Lover In Disguise by Paul
- ESP 311 My Lady Loves Me by Paul
- ESP 204 I Wouldn't Change You If I Could by Elmer & Paul
- ESP 121 New Looks From An Old Lover
by Elmer
- ESP 120 Put Your Arms Around Me by Elmer

RECENT RELEASES

- ESP 119 Way Down Deep by Elmer
- ESP 118 In Times Like These by Elmer
- ESP 117 Engine #9 by Elmer (harmony-Tony Oxendine)
- ESP 116 A Good Night's Love by Elmer
- ESP 115 San Antonio Nights by Elmer
- ESP 114 Heart Broke by Elmer
- ESP 203 I Think About Your Love by Elmer & Paul
- ESP 202 Golden Memories by Elmer & Paul
- ESP 201 Honky Tonk Queen by Elmer & Paul
- ESP 310 Good 'N Country by Paul
- ESP 309 Good Ole Days by Paul
- ESP 308 I Can't See Texas From Here by Paul
- ESP 307 Ain't It Been Love by Paul
- ESP 306 The Devil's Eyes Were Blue by Paul
- ESP 305 Another Chance by Paul
- ESP 504 I Wish I Was In Nashville by Bob
- ESP 503 Coney Island Washboard Gal by Bob
- ESP 502 Ain't Got Nothin' to Lose by Bob
- ESP 501 Ease The Fever by Bob
- ESP 602 Mama Don't Allow by Larry
- ESP 601 Gonna Have A Party by Larry
- ESP 400 Lightnin' by Elmer (hoedown)
- ESP 001 Birdie Song (mixer)



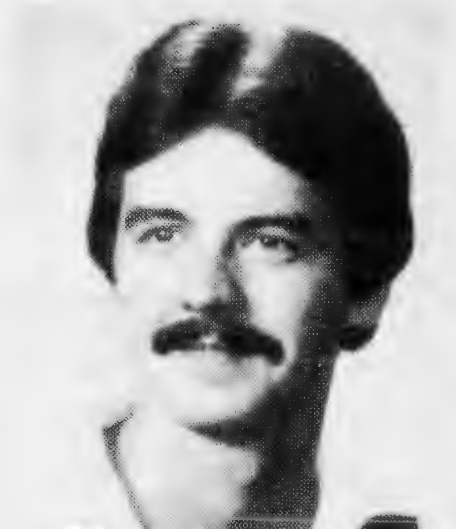
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ED 202 COUNTRY CABINITIS
ED 301 I CAN SEE FOREVER LOVIN' YOU

chain back — allemande left — do sa do —
sides face grand square — (Figure) Four la-
dies chain three quarters — chain straight
across — allemande left — do sa do own —
sides face grand square.

Comment: An offering that is well called with fine music. Figures are Mainstream. This company continues to improve with each release.

Rating: ☆☆☆☆

GOOD TIMES - Ponderosa 004

Key: B Tempo: 128 Range: HC Sharp

Caller: Mike DeSisto LA Sharp

Synopsis: (Break) Walk around corner — see

saw own — join hands circle left — allemande
left Alamo style — swing thru forward two —
balance there — swing thru forward two —
turn thru — left allemande — promenade
(Figure) Head two square thru four hands —
corner do sa do — swing thru — boys run
around that girl — half tag — scoot back —
boys run right — slide thru — swing corner —
promenade.

Comment: A nice release. There's a fine musical background and it's great to hear an accordion again used in the square dance music. The figure is Mainstream and the calling is good.

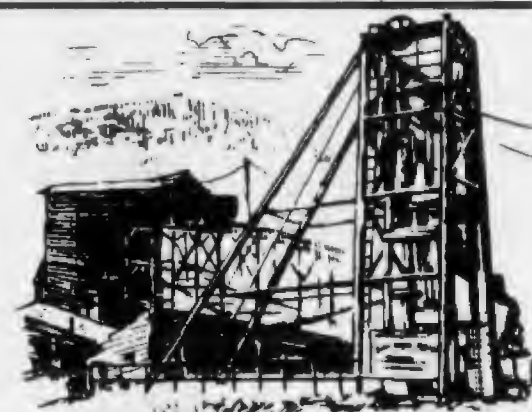
Rating: ☆☆☆☆

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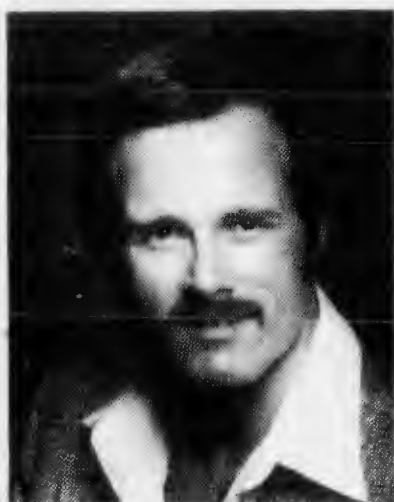
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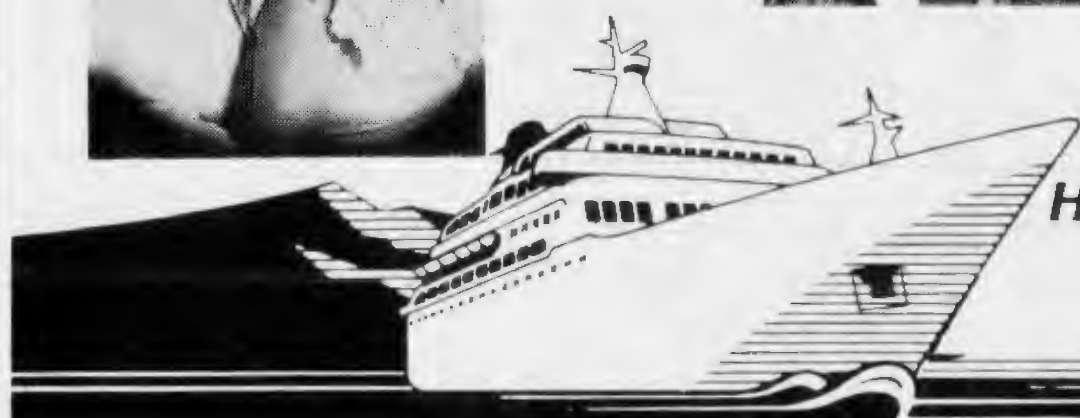


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DOWN ON THE CORNER — Red Boot 298

Key: E Flat **Tempo:** 138 **Range:** HC

Caller: Ralph Trout **LE Flat**

Synopsis: (Break) Sides face grand square — circle left — allemande left — promenade (Figure) Head couples lead right — circle four — break out make a line — pass thru — tag the line — face out — partner trade — right and left thru — slide thru — eight chain five — swing corner — promenade.

Comment: A novel tune that may be picked up by callers to give a try. Not every caller will be able to handle without some practice. Ralph does a very acceptable job. The rhythm is the

key to the success of this record. The figure is well established. Rating: ☆☆☆☆

SO ROUND SO FIRM SO FULLY PACKED — Flutter Wheel 500

Key: G **Tempo:** 128 **Range:** HB

Caller: John Carlton **LD**

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn partner by right — left allemande — swing partner — promenade (Figure) Heads square thru four hands — make right hand star — heads star left — with outside two right and left thru — swing thru — swing thru again — swing corner



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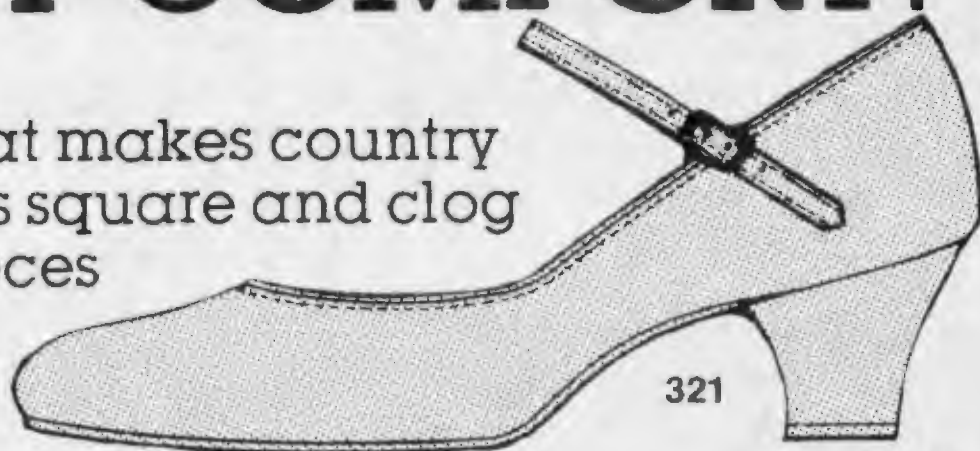
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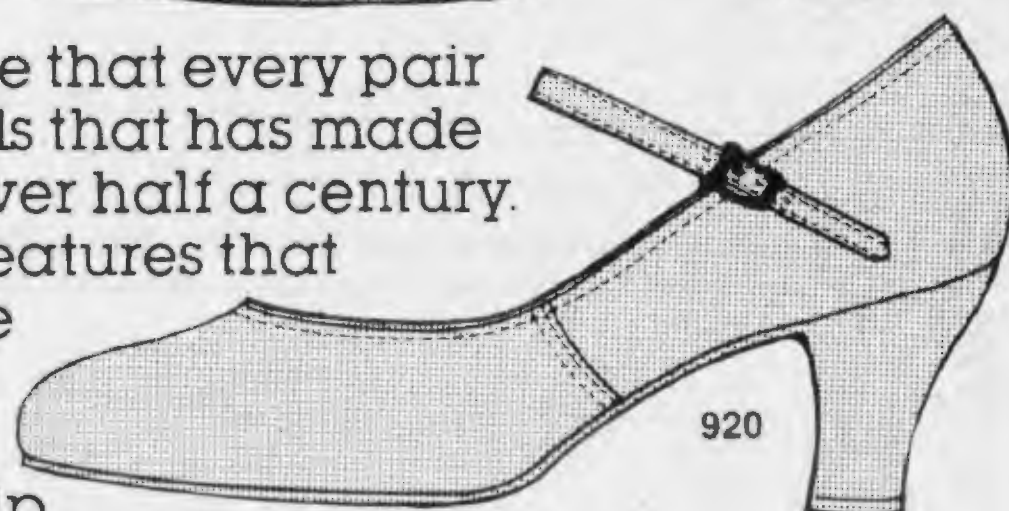
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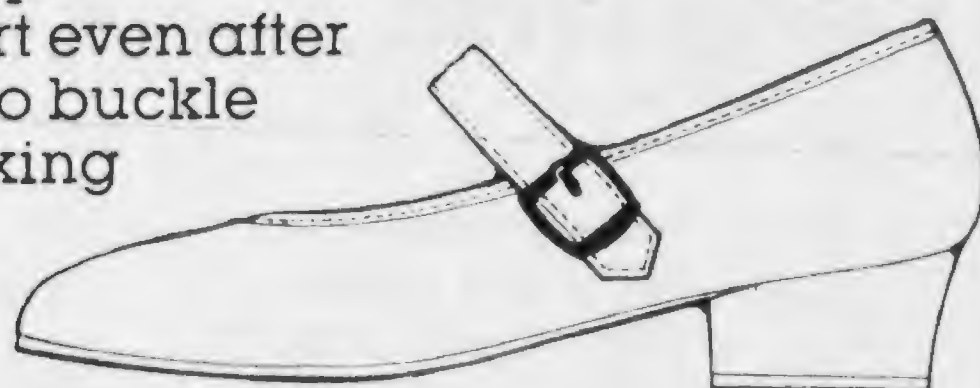
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— promenade.

Comment: A rather novel tune with a musical background that is above average. The figure works well. It has been used quite often. John comes across clearly. Rating: ☆☆☆☆

NADINE — Pan Handle 102

Key: A Tempo: 142

Range: HE

Caller: Chuck Berry

LE

Synopsis: (Break) Circle left — walk around corner — see saw own — allemande left — weave ring — swing — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands —

do sa do outside two — eight chain four — swing — promenade.

Comment: This release is not very danceable for an average dancer because it is far too fast. The dancers also had difficulty in hearing the calls on the floor. The music is good.

Rating: ☆☆

ISLAND IN THE SUN — Blue Star 2215

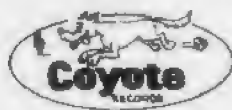
Key: C Tempo: 130

Range: HC

Caller: Nate Bliss

LA

Synopsis: (Break) Allemande corner — turn partner by right — boys star left across — turn opposite lady right — allemande new corner



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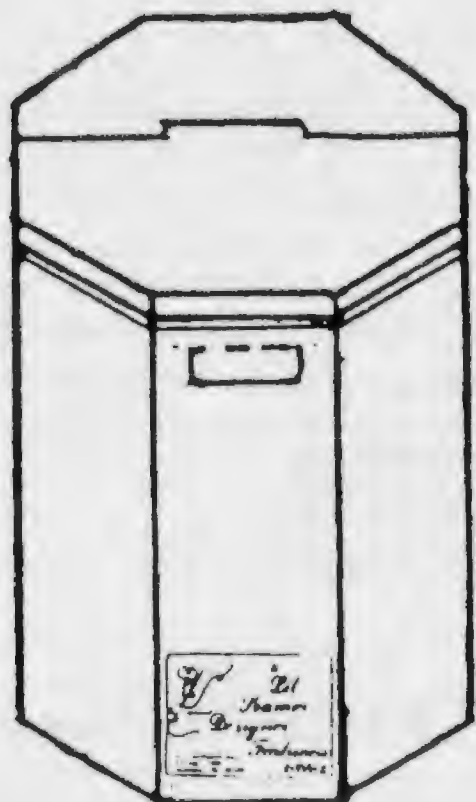
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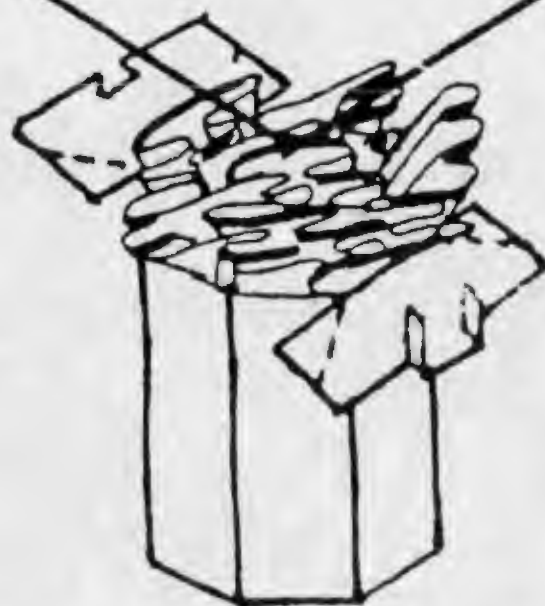
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— go forward three — right left right — turn thru with three — allemande corner — weave ring — promenade (Figure) One and three promenade three quarters — two and four star thru — pass thru — same two promenade while the other two ladies chain — all promenade — sides wheel around — right and left thru — star thru — pass thru — swing somebody new — promenade.

Comment: A familiar melody to most callers and dancers. The figure is interesting and dancers enjoyed the movement. The music is Blue Star average with good beat. Nate comes across clearly in his calling. Rating: ☆☆☆

HOEDOWNS

SALLY JOHNSON #2 — Kalox 1288

Key: G

Tempo: 128

FAT BOY RAG — Flip side to Sally Johnson

Key: G

Tempo: 128

Music: Kalox Rhythm Boys Band: Bass, Guitar, Piano and Fiddle.

Comment: To this reviewer's way of thinking, there is no comparison of the two sides. The edge goes to Fat Boy Rag by far. The Sally Johnson side is not the best for patter. Fat Boy Rag is smooth. Rating: ☆☆☆

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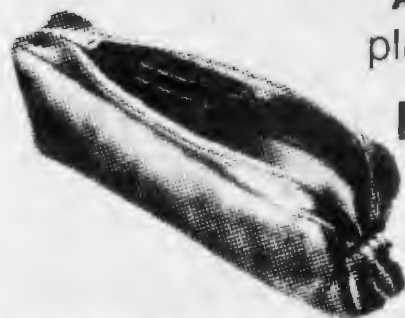
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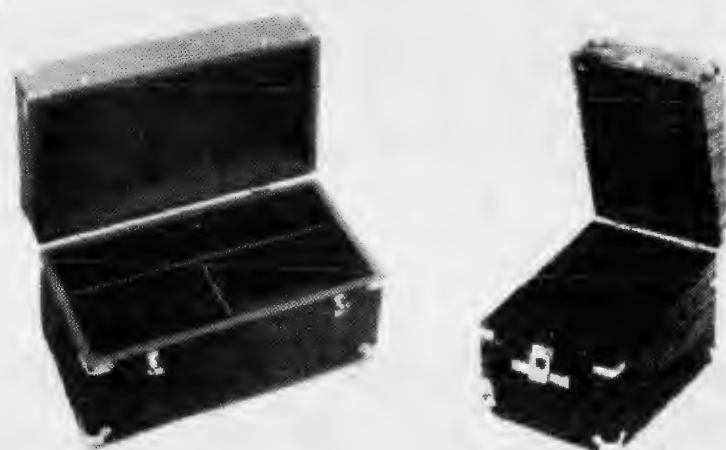
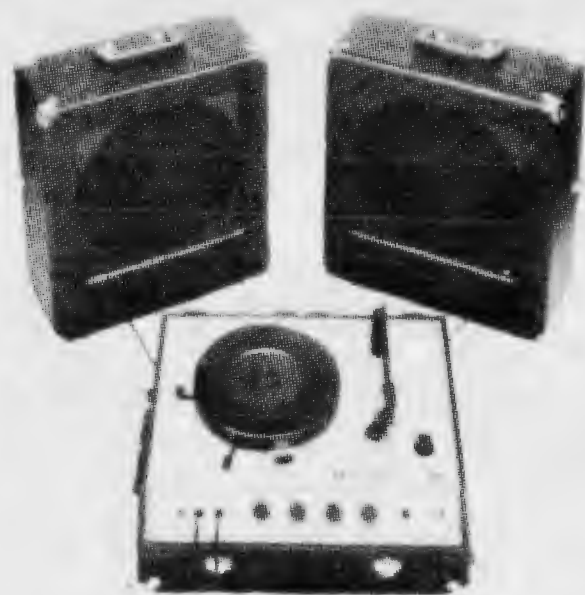
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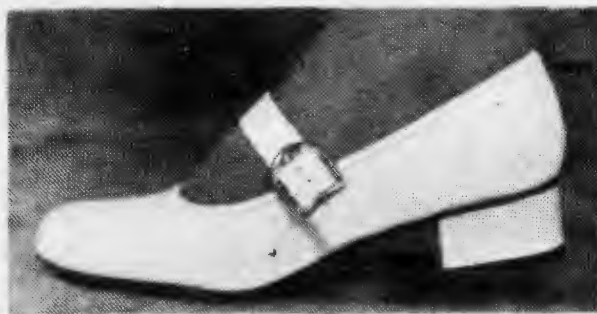
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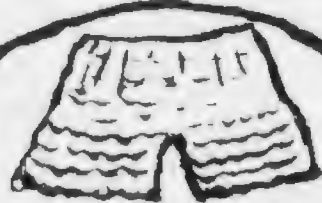
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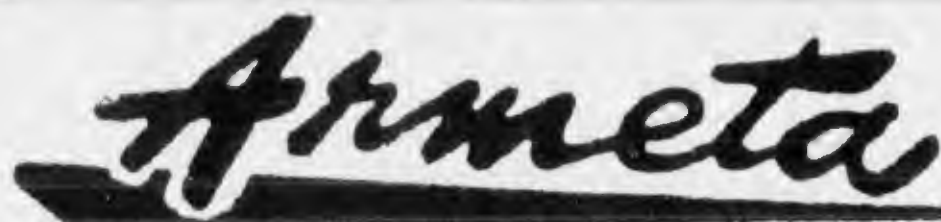
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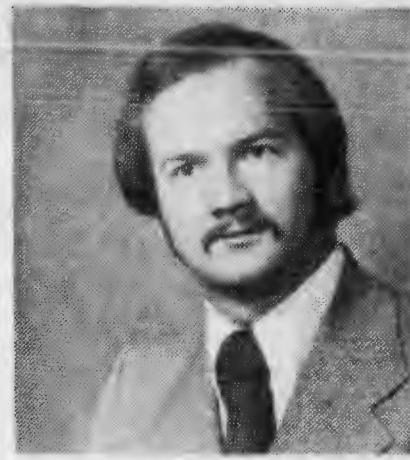
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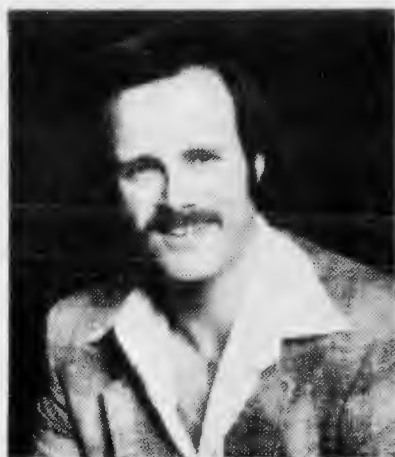




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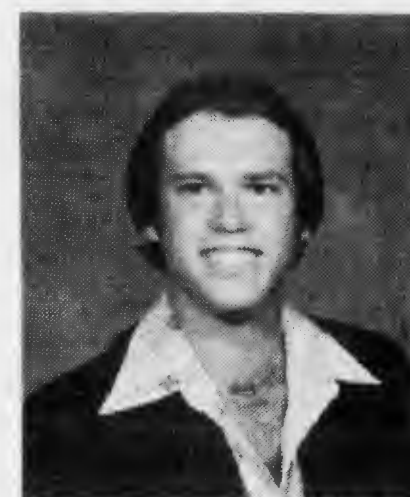
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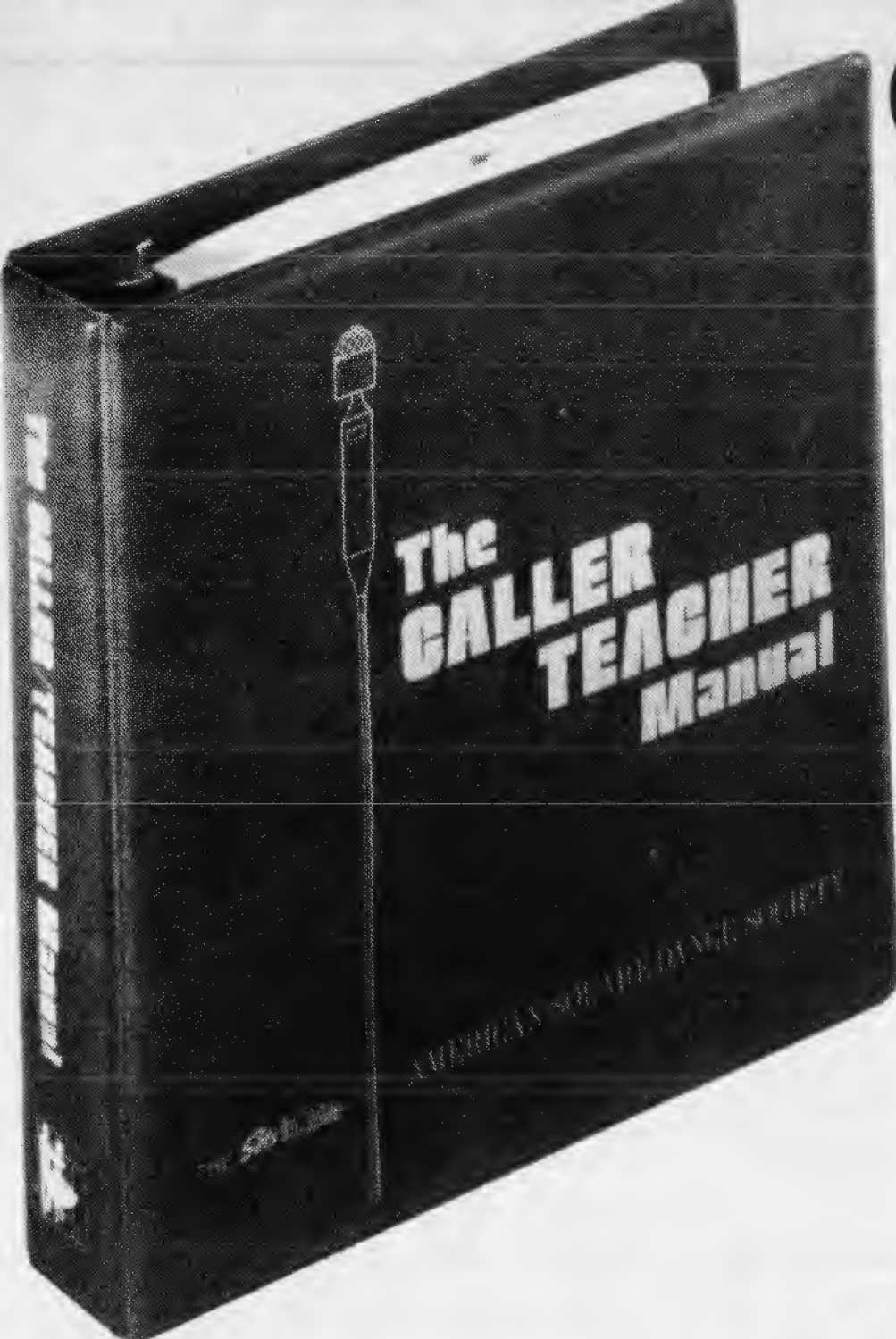
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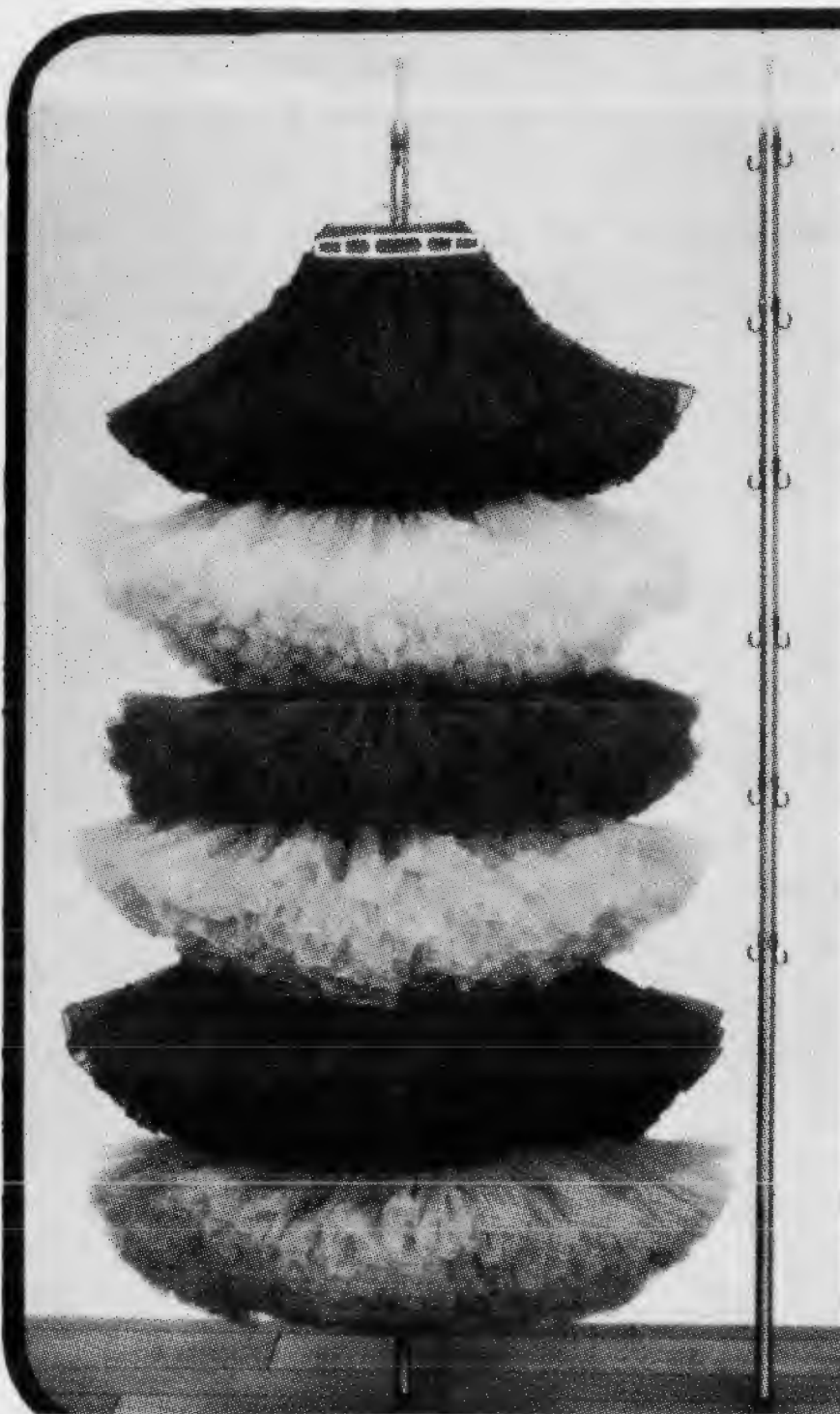
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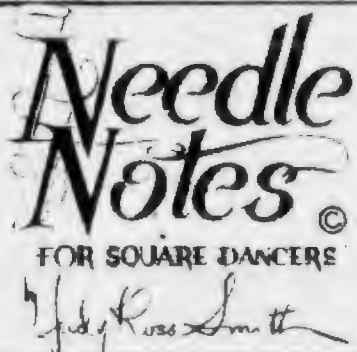
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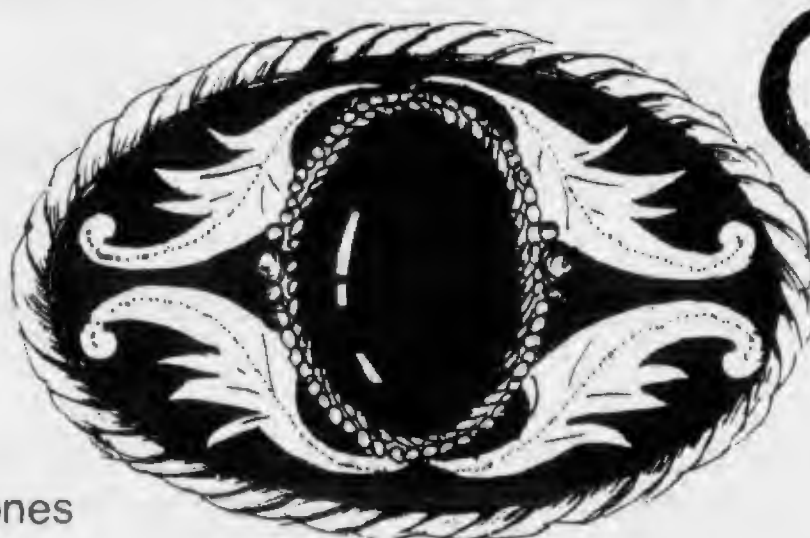
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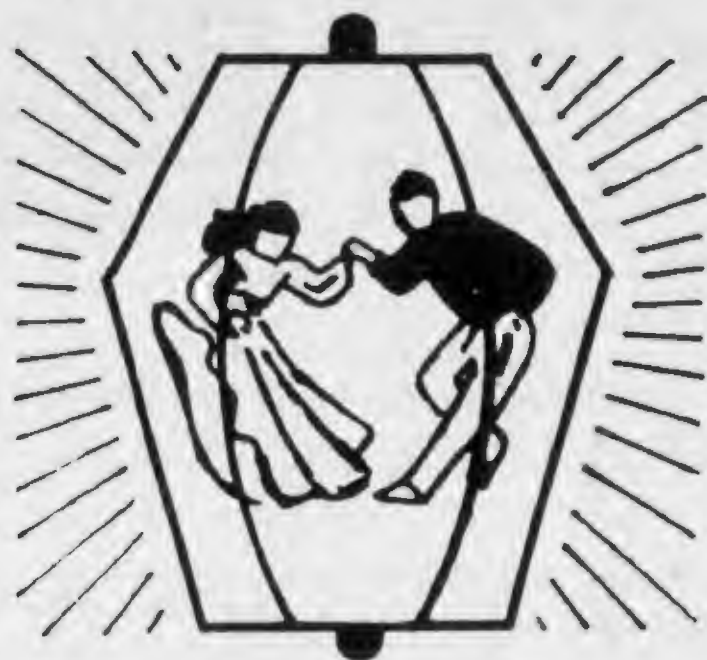
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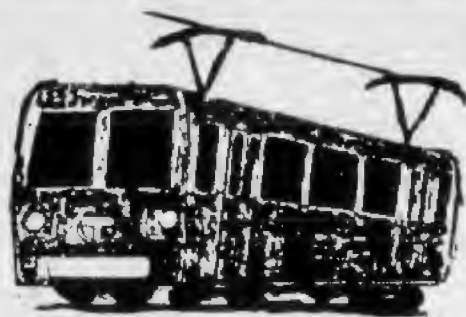
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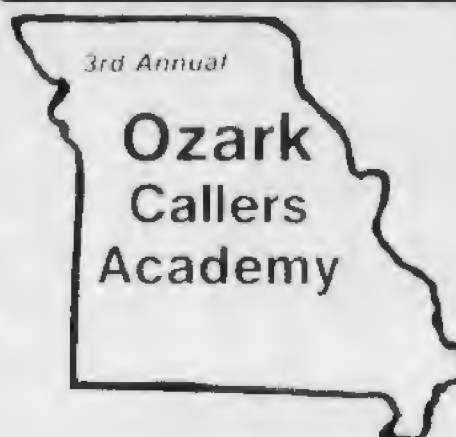
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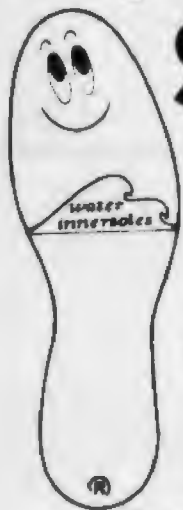
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CORRECTION

The article, Constructing a Float, which appeared in January, mistakenly referred to running "a Hilton amplifier with a Radio Shack MPA 20, which is normally plugged into a cigarette lighter." The story should have read, "Because Jim Hilton strongly discourages use of his equipment with an inverter, we looked for a DC amplifier and opted for a Radio Shack MPA 20." We regret the error.

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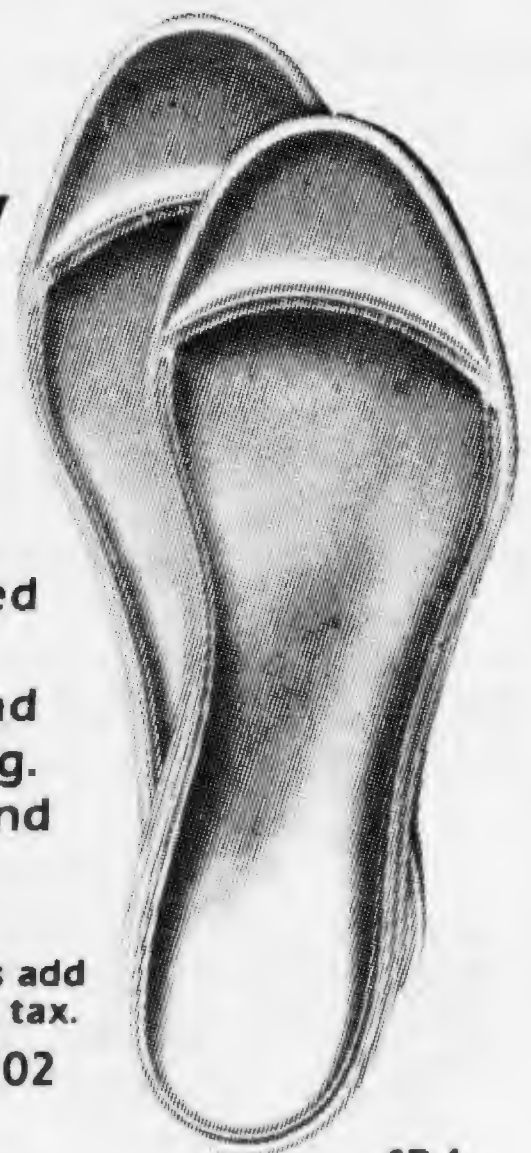
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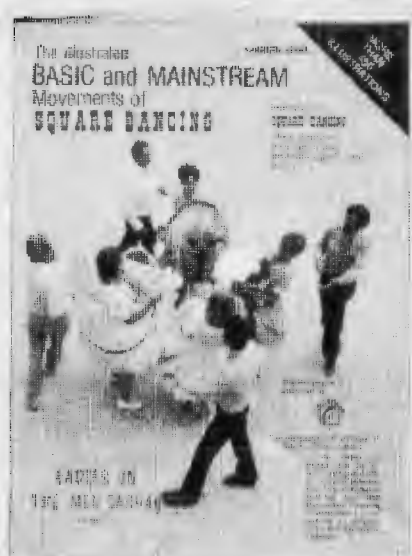
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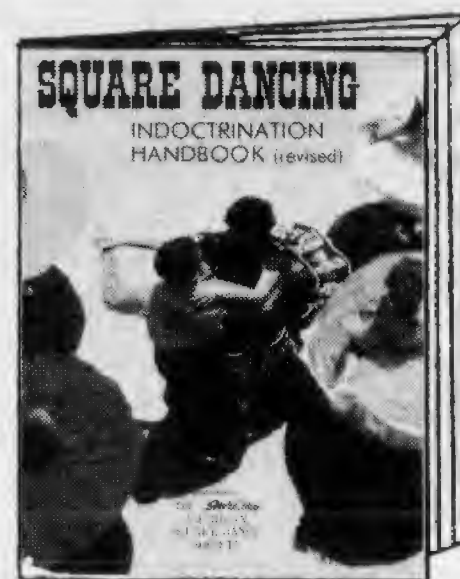
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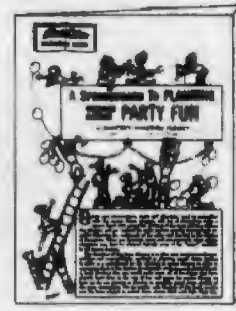
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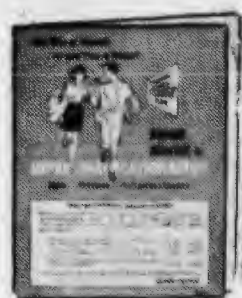
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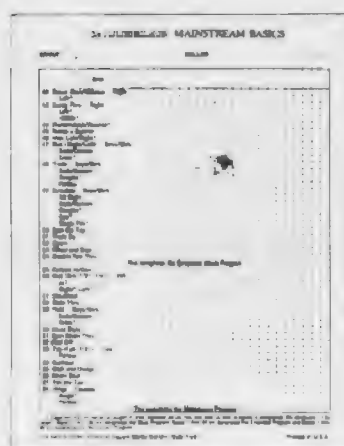
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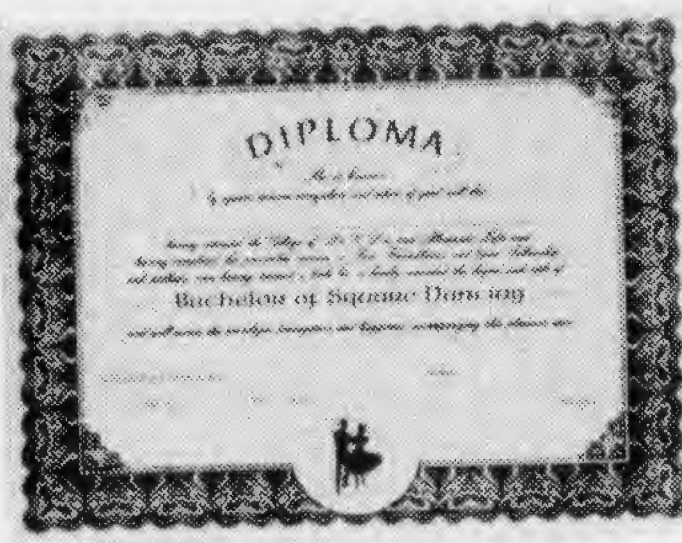
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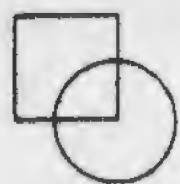
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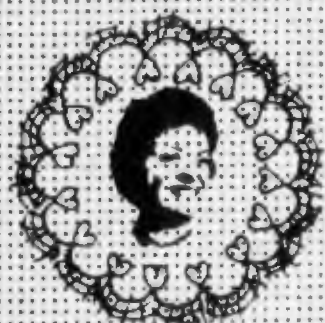
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CLOUD
9

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Double Layer Petticoats — two layers of nylon organza proportioned to please the most discriminating dancer!!

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Available in all of the above colors listed.

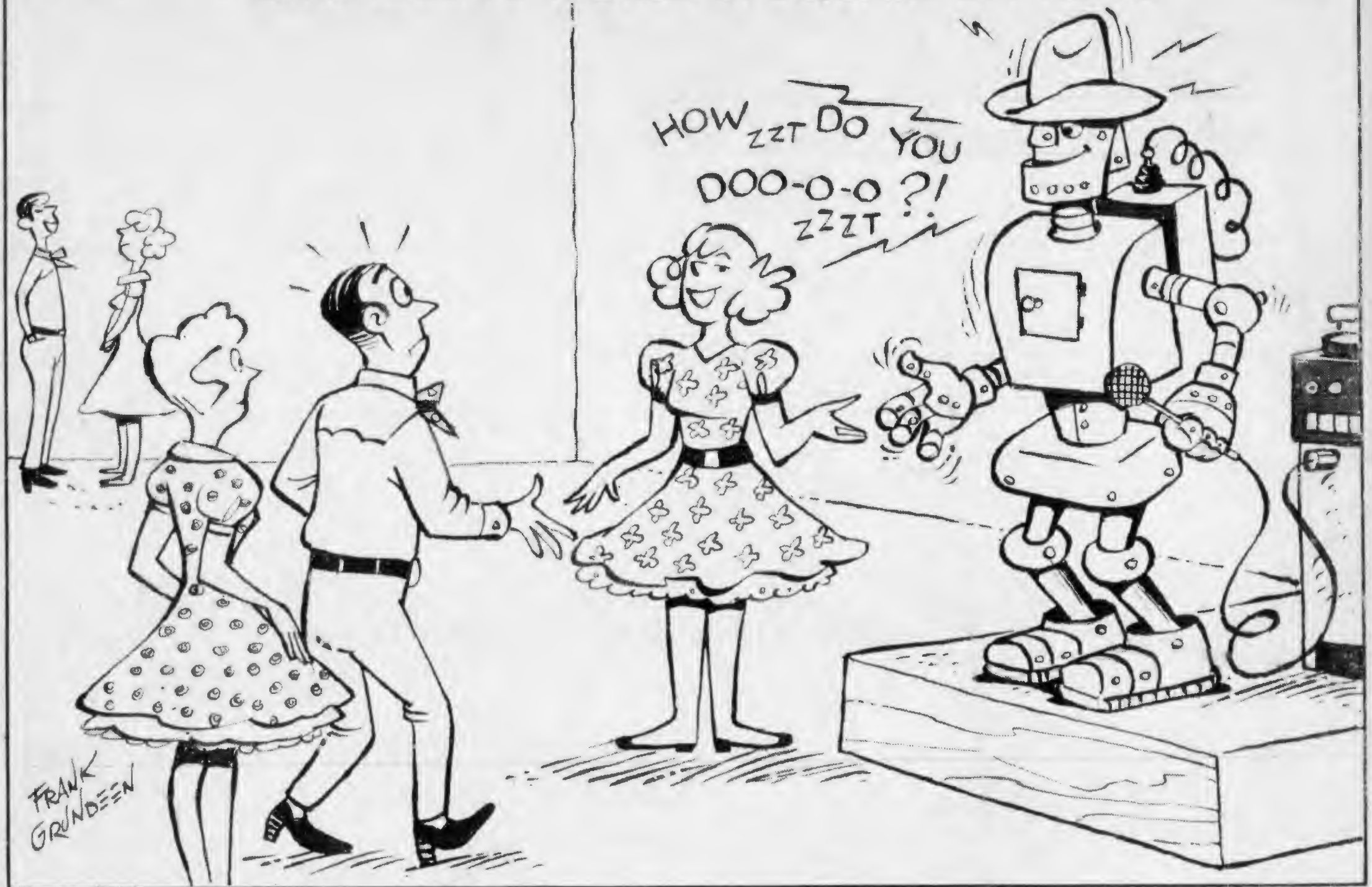
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Colors: White, Black, Red, Navy, Purple, Pink, Lilac, Coral, Orange, Br. Yellow, Kelly Green, Brown, Lt. Blue, Royal Blue, Shocking Pink, Yellow Gold, Lime Green, Mint Green, Turquoise

30 yd sweep ...\$18.95	35 yd sweep ...\$21.95	50 yd sweep ...\$25.95	75 yd sweep ...\$38.95	100 yd sweep ...\$45.95
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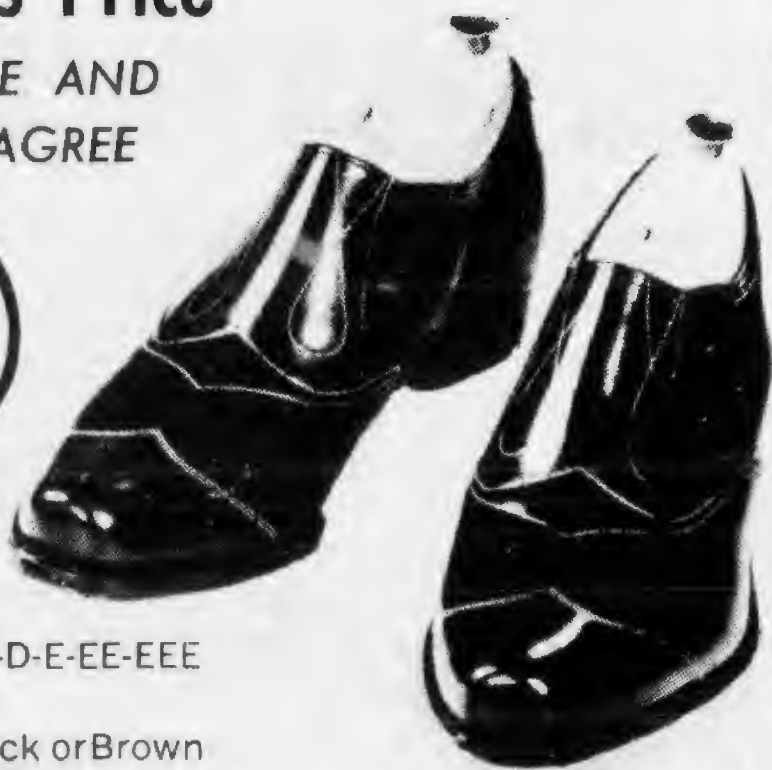


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